THE ART-UNION.

LONDON, JANUARY 1, 1847.

ADDRESS.

THE PROSPECTS OF BRITISH ART.

MANY of our readers will doubtless remember with what pleasure, after days of weary travelling, they first obtained a glimpse of the still distant city towards which they were hastening. The dreary prospect of the road, the wretchedness of the wayside inn, the fretfulness of fatigue, are then alike forgotten; the past derives fresh interest by narration, and the pleasures of the future resting-place are enhanced by curiosity, by desire, and by hope. We pause as we journey on, and gaze from the elevation of our mountain path o'er the city glittering in the distant plain. There is not a battlement or dome, no tower or spire, which glances beneath the radiance of the cloudless sky, or which throws a mass of shadows o'er the scene, that does not then become a point of eager speculation. A great city and its stirring genius are before us; the memorials of its History arise around; the monuments of its Arts arrest us; and memory recals many a name that has survived the lapse of Time, the proscriptions of Hatred, and which now hallows every step within its walls.

Thus the Past animates the Future; the struggle, the toil, the varied danger to reach the long-sought spot, endear it: for no possession is so proud a possession as that which we have struggled for and won. To succeed to an illustrious inheritance is a matter of honourable pride; but it is with a pride higher and purer that we recal the actions of our past life, estimate what we have self-acquired, and feel that we have created an honourable inheritance to transmit to our successors. Now, we trust that we shall not be accused of a much misplaced presumption, if we assimilate our present position with that which we have described. The dangers and the toil of the upward and the onward course are over, and our present success is to us as our pleasant city of refuge. We have now but to enjoy all its resources for our improvement, and to extend what it has garnered up. That possession also, of public opinion, which we have won, we trust year by year to transmit as an inheritance honourable and unimpaired. And, in truth, at no time were our prospects brighter, our means of success more assured. This may lighten labour, but it does not lessen duty: for increased exertion must ever meet the increased demand for exertion. But let those prospects be considered.

If Art cannot ameliorate social condition, it becomes at least its instructress, by becoming its reflex type. Contrast its present with its past position in men's minds in England: has not its progress been dependent upon the general moral condition of the people? For what hitherto has been that moral condition?—the few educated, and the many uninstructed. A few great men at court, at the bar, in the camp, above which, at successive intervals, some greater name has towered, and cast, like a lofty beacon, its bright radiance over the wide-spread mass of ignorance which lay beneath, as the dread darkness of an unfathomable abyss. The civil wars of the Rival Houses,—the treasons and the religious hatred of the Tudor periods,—the great Rebellion,—the Revolution of 1688,—the High-Church squabbles of Queen Anne, and the political strife of the entire reigns of the present dynasty—however they tended to develop national resources, and the greatness of individual character—were certainly not calculated to extend the peaceful Arts among the people. The very necessity of the times, and the common tendencies of individuals, have been also to increase national power, by the extension solely of industrial resources, with which, as regards the masses, the saddest ignorance is compatible. It is true that, as a nation, England has been ever comparatively wealthy; but Wealth is not necessarily the protectress of the Arts. You may purchase the labours of genius; you may reward, but you cannot create, the spirit which gave them being;—the sacred fire may be enshrined amid the wealth of the temple, but it must descend from Heaven.

Now, Art employed for the mere purposes of wealth becomes the handmaid of delight, and gives but refinement to voluptuousness. It is the possession of the admiring few, not of the worshipping many. Moreover, it has no permanent principle on which to rest as a basis, but depends upon a small circle, actuated and guided by all the infinite variety and infinite combinations of human tastes, temperaments, and habits. As to the influence of Governments upon the progress of Art, we suspect that Government can effect but little. The best influence is that of educated example, acting upon a sensitive, generally educated people. Of what use had been the patronage of Pericles without the Athenian's perceptive worship of the Beautiful? This, however, which with us must be the result of education, the Greek possessed as the gift of Nature. That education does much in this respect few can doubt; nor can anything show this more strongly than the striking contrast between Athens and Sparta—placed under the same sky, with the same language and religion, the same mythic traditions, and yet so opposite in the imaginative creations of the mind. One, the enthusiastic worshipper of Art; the other, its indifferent spectator. Indeed all recent investigation is satisfactory upon this point: the love of Art has spread and is commensurate with the increased education of all classes. In the whole history of the species we doubt whether there has been anything comparable to the improvement of England within the last century;—so many admirable inventions, so many applications of these inventions, such a progress of general cultivation, such an intellectual estimate of its individual advantages and of its moral power! We do not, however, say that this has not been accompanied with great evils. A large amount of capital has been employed, with increased ingenuity to minister to the wants of increased refinement; this, which has ever a tendency to crowd men together in cities, has not hitherto had a beneficial effect. The Arts have been separated from Design; men have worked as machines; the pattern was imported and pirated by competition. The truth is, men have laboured without instruction, amid a caste without education. This is happily now undergoing a gradual change. Education, adopted upon a good system, will soon, we trust, induce habits of foresight and self-control, restrain the improvidence and profligacy of the idle hour of the artisan, raise him in his own respect, and make those Arts which are mostly dependent upon intellectual and moral refinement the chief sources of his pleasures.

One of the misfortunes, we may say afflictions, of the lower classes is, that their social condition is for the most part dependent upon the upper. The abuse of the powers, and the abuse of the means, of enjoyment are the great sources of misery and depravity in an advanced stage of society. Extremes meet; example is more powerful than precept: the bacchanal indulgence of the wealthy finds a ready and a thirstier imitation in the coarser libations of the poor. The cure is to be found, in both cases, in the enlightened legislation of the Government, and the public opinion of those who stand between them. Fortunately we have passed though this crisis. The generation which inherited the frivolousness, the coarse enjoyments, the general animal propensities, of that of the second George, has been also gathered to the tomb. Another has advanced; its successors are advancing with equal intellectual power, amid an incredible progress of general knowledge, with greater means of refinement at its disposal, and a higher sense of relative duty. Is not this propitious to the gradual progress of the Arts? Observe also:—this condition of the upper classes is reflected by the similar moral improvement of the lower. True, they are not what we wish; but they are not what they were—nor, as our fellow-men, are they what they must be. Yet of these what said Haydon?—"I find throughout the Provinces a perfect thirst for a knowledge of the beautiful in Art." Neither for these has the Government been idle. Schools of Design, established in London, have been multiplied throughout the kingdom. Our wealthy capitalists and manufacturers have, by their own enterprise, established others on their own works. One new Art, that of the Electrotype, has been, within six years, brought to perfection; Messrs. Copeland and Garrett have reproduced the classic forms of the antique in a new material. Nor is this all: combining greater taste and freedom of design with improved technical resources, they induce us to hope a change as comparatively great in advance in all the details of their manufactory as Wedgwood formerly effected in his days. We need not, however, dwell on this: the numbers of the ART-UNION for the past year will sufficiently prove the general improvement which has taken place in "Art applied to Manufactures." Exhibitions of the Fine Arts, and Expositions of the Manufacturing and Mechanical Arts, are now common to all our large towns; and we defy the greatest sceptic to doubt that there is real progress. In Decorative Art there has been also a great advance. To the advantages derived from Science as applied to the Arts, and of which we have almost daily evidence, it is unnecessary for us to do more than allude. Art, which produces its effects by the combination of natural means, even when these are restricted to mere artificial effects, enlarges them in proportion as our knowledge is extended of their relative powers and original causes. This, recent scientific investigation has done. Of Architecture we shall speak with reference only to that which is observable in street improvements; particular buildings indicate alone the talent of some eminent architect—a point we are not discussing; but it is from general results we must deduce the proof of general progress. The real power of Shakspere, said Dr. Johnson, "is not shown in the splendour of particular passages, but by the [general] progress of his fable and the tenour of his dialogue; and he that tries to recommend him by select quotations will succeed like the pedant in Hierocles, who, when he offered his house to sale, carried a brick in his pocket as a specimen." Now this, which none will deny as true as regards Shakspere, we offer as an illustration of our position relative to the best means of estimating the excellence, the actual condition, of an important branch of Art. Judging by this, then, who can deny that, within the last twenty years, greater general progress has been made than in a century prior to that date? The buildings in the new streets of the Metropolis exhibit at intervals a well-designed and richly-decorated mass, or are marked with breadth and simplicity, combined with much no-

47. 1. 5. 13.

velty and appropriate treatment. Many houses recently erected, also, such as those at Kensington—although at times reminding us of some delineated by Durand—have at least this merit, that, if not entirely original, they possess grandeur, and are effective. Some attempts at the reproductions of particular styles have been also attended with success. The mode, too, in which these buildings are finished exhibits a liberal employment of capital; and this is a still more cheering prospect when considered with respect to Barry's new Treasury Buildings, where the liberality of the Government is now visible, instead of the former wasteful expenditure, under the plea of State economy. Not the least cheering in this branch of Art, too, is the fact that almost all our recent public buildings, of which opinion has favourably spoken, are from designs of artists comparatively unknown.

It now only remains for us to consider the present condition and, as founded upon this, the future prospects of Painting and Sculpture. The proof here must rest upon external and internal evidence, tested by comparison with the state of Art in other countries. Now, we would fairly put the question to this one issue. Admitting the excellence of the French and German schools, is it such that the English cannot compete with it and does not fairly rival? We speak, as regards Painting, with reference to portraits, landscape, and *genre*, or pictures of the usual domestic and imaginative class. Contrasting excellence with excellence, the works of one admitted genius with those of another, —even mediocrity with mediocrity—we think it is not. Our recent Exhibition was of no bad augury. If the same determination were evinced as in past years, on the part of some rising artists, to sacrifice themselves entirely to portraits, because these "pay," as the garniture of vanity, better than compositions which task the mind, require various knowledge, withdrawal from wasteful pleasures, which can only be advanced by study and matured by steady meditation, this, at least, was also manifested in others—a vigorous and pure imagination, great knowledge of character, skill in its delineation, aptitude to represent the dramatic incidents of life with truth, and domestic scenes with feeling.

Of Sculpture we can here speak but little: it seems chiefly resigned to busts; and we have always considered that part of the passage the Royal Academy is compelled to assign to it, for the purpose of an exhibition-room, as containing works ofttimes of great merit, but never meant to be seen. Indeed consisting, as it chiefly does, of works the illustrations of the last five years' obituary, or of something very large for exportation and mortuary purposes, we are not surprised to hear that gloomy and cold receptacle considered as "The Cemetery-Walhalla." We should, however, judge unfairly of our artists if we accepted this as the test of their capabilities; we do not say that Sculpture requires higher powers than Painting to produce a finished work of Art, but it appeals to a more limited circle for support, attracts less attention from its personality, is less descriptive, has a tendency rather to represent the abstract and the ideal, than the eventual, and, even when in statues "it revives the affections of the living by recalling the memory of the dead," is estimated rather for that cause, than by reason of its powers. By the intellectual few estimated for what it is; by the many, for what it recals; and thus its best creations become the gems of private galleries. Our space will not permit us to continue this notice of the different branches of the Fine Arts to any extent, yet it would seem unjust to omit all notice of Engraving, which, by multiplying the creations of one gifted mind, awakens the intelligence and enlarges the sources of enjoyment of thousands. In this department English artists occupy confessedly a very high place. Unequal, perhaps, to reproduce the *chefs-d'œuvre* of the great Italian masters, and to imitate that exquisite sensibility, that blending of the divine and human nature, that refinement of religious feeling, which seems as though Faith had descended from Heaven to guide the pencil of their genius, as they traced the sorrows, the sufferings, the moral elevation, dignity, humility, of the Divine Redeemer, the historic and traditional scenes of his life, and those of his disciples,—unable, also, to rival the productions of the Continental engravers, who, born beneath the same sky, educated in the same faith, governed by the same powerful incentives, have more deeply imbibed, more freely imparted, the spirit of these master-minds,—with but this abatement, there is no branch of this Art in which the British artists are not first, or dread no rival. If we concede in Painting that in historical compositions, in drawing, and some minor details, the English school is inferior to the schools of Germany and France, we feel assured that in the conception and expression of manly feeling and human sympathy, by the intellectual treatment of the themes on which it subjectively acts, in truth to Nature, and in all the charms of colour, it is superior to these and any. We might wish to claim Paul Delaroche, Bendemann, Hess, and Overbeck; but we are proud to claim Eastlake, Mulready, Stanfield, Maclise, and Landseer. Time, which gives authority to reason, nourishes also predilections which have at first a reverential, and next a superstitious, influence. The love of old pictures, under the name of the "Old Masters," has been, we suspect, factitiously increased by this; certain it is that when, at recent Exhibitions, the works of Sir Joshua Reynolds, of Lawrence, and Callcott were placed as in comparison with some of these, they rose rather than fell in public estimation. Now, were this the opinion of the passing hour, we should not rely much on it. The opinion of the day is ever hectic and feverish, created, nourished, and extended by excitement; ofttimes a passion, mostly current from its popularity. But it was not so: the opinions then formed were as the ray which, first imperceptibly effused on the horizon, increases in intensity until it penetrates space, and encircles heaven in light. It was extensive, and it will be permanent.

Assuming this view of the present condition of British Art to be correct, if not in technical details, at least in its main features, we shall proceed to consider its future prospects. Now, this can be argued and explained only by reference to the present condition of society, and the comparison of national characteristics and institutions, by which the progress of Art must be affected, as its course *ever has been* in the cities and nations among which it has chiefly flourished. We will contrast Athens with Rome, and these with France and Germany: for Athens and Rome were as nations. The entire tendency of the Athenians was towards the imaginative, the conception and worship of the Beautiful. Every abstract idea assumed with them its plastic type: there is not a quality that elevates, a vice that lowers, or a moral law that governs men, to which they did not impart symbolic form. In addition to this desire to create that which imagination pictured, the constitution of the Athenians excited constant emulation. Freedom it was not always theirs to possess; but the spirit of public encouragement never ceased to be a powerful incentive among them. This created the *chefs-d'œuvre* which it rewarded. Athens was considered as a theatre, with the world for its audience. Their very love of amusement awakened genius, their liberality increased rivalry, rivalry advanced the Arts, and the nation was grateful towards competitors who were ambitious of its esteem. Mythology, poetry, heroic virtue, and national feeling were the unfailing sources of their artists' themes. Amid the Romans this was not so; the position of the Arts at Rome must be deduced from other causes—difference of character and opposite principles of action, and these again modified by the influence of classes and political institutions. The literature of Greece began with poetry and ended with philosophy; that of Rome with philosophy, of which the Stoic was the most popular. This, combined with their remarkable practical utilitarian cast of mind, was not favourable to the encouragement of Art as a national feeling. Art among them was the luxury of the aristocratic classes, or was employed by the Emperors as a means of subjugation by ministering to public gratification. Rome at first was embellished from pride, and next from policy. The Roman wanted the quick sensibility of the Greek—the love of the Beautiful—the deep sympathies which take unto themselves deified forms to aid the worship of the mind. Under how many forms did not the Greek represent Love, Grief, and Death? Yet of these what said Cicero?—"Love was unworthy of a man."—"To evince Grief was but fit for women"; and under what poetic form could Death be represented by those who regarded it as a public amusement, if not as the dying Gladiator?

"Butcher'd to make a Roman holiday."

Yet among these men how much did Art prevail! What a history of its progress is told in these words—"The Ruins of Rome!" There is not a collection of Art in any city that is not now rich by the spoils of one.

From the "Decline and Fall of Rome," Art must be considered as modified by Christianity. Everything in Greece and Rome had a political or national tendency, not exclusive of moral relations, but predominant. In Christianity the moral feeling predominates, and all is viewed in relation to it; Art became the historian and exponent of this; Heaven was the theme, humanity its interest; and, beneath the protection of a dominant Church and an imaginative people, its most intellectual creations were produced. Nor was this the only influence which animated her powers. To Genius, opinion becomes a faith; Christianity had freed woman from the slavery which Paganism had imposed; hence arose another most powerful and beneficial co-operating agent. Pity for weakness, sympathy for misfortune, a religious elevation of feeling, a sense of worship as a necessity, a love of the Beautiful and of moral purity; — these are woman's attributes;—these influenced opinion —this acted on the artist. For centuries Art was devoted to Religion, and became the devotion of the purest human affections. In France, Art flourished principally under the patronage of the Court, but we are far from stating that it was not appreciated by the people. The French, in many respects, represent the Athenian; they have the same vivacity, a similar quickness of perception and sense of the ridiculous, less refined taste, and an equal love of change. Amid such a nation, with governments ofttimes lavish, always liberal, Art must progress; and we are not surprised at its past glories, or at its present position, which is confessedly elevated and honourable. What Athens was to Greece, Rome to the citizen of the Republic, Paris is to France. Hence her monumental works of Art, her pride in the artist, her appreciation of genius and its reward. In Germany, Art has become a national feeling; we are afraid, a national mania. The tendency to conceive learnedly and feel rightly has been pushed to extremes, and, because the works of the Middle Ages exhibit the devotion of that period, we are in danger of seeing reproduced also its ignorant distortions of the human body; as if, with the reason of the man, we should hold it a duty to babble like a child—to imitate the uncertain step of childhood, and emulate its incapacity. The truth is, the Germans have more learning than genius; they reproduce from knowledge rather

than create by the force of that living fire which Heaven communicates to its chosen. That Germany, however, stands in the front rank of those nations who struggle for the revival of the highest styles of Art, none can deny; and, with every power at her disposal—the support of the Church—the patronage of her governments, of the higher classes, and of an intelligent, earnest, persevering people—we neither wonder at what she has already effected, nor can we doubt what she is destined to attain.

We must now consider the prospects of Art in our own land. We have already alluded to its past opponent causes, and shall now only consider those which augur its success. First, Government has openly and liberally admitted its claim to public support. This concession is made, too, at a time when the education of the people is held binding as a public duty. Thus Education and the Arts will act and re-act, refine and elevate each other; it signifies but little how intellectual beauty is perceived (moral truth is only another form of this); once communicated, it must inspire aversion for everything vile and specious, which becomes thus a social guarantee almost as effective as well-considered principles. As knowledge also enables us to see things in their causes and their consequences, so does genius, whether in Literature or Art, by operating upon these as a spiritual sense, enhance, vary, and gracefully combine them, until they become the silent monitors of the conscience and of the will. That also which genius discovers is a possession for ever: for great truths, once admitted, remain the inheritance of generations. Thus permanency is added to principle. Of this, moreover, Governments may be assured, that, to develop, encourage, and employ the talent of a nation, is the best guarantee, not only for public morals, but political good. If by means of her wealth, and through the influence of her power, England follows the example of the later periods of the Roman Empire, as Rome she will fall, but not with a fame which still consecrates the memory even of Rome's worst ages. Sunk, like Rome, in amusements which debase, and public pleasures which enervate, what power will then protect her insular domain? Escaping even conquest, her glory will pale before the contrast she will present, of a nation whose free ancestry gave her the dominion of a world, and of descendants whose slavishness to mere pleasurable indulgence liberated that dominion from her grasp. Without Virtue there is no real greatness; no real power without the cultivation of the highest faculties of the mind: this it is alike the duty of a Government to recognise, and of a people to fulfil. It is amid the dissipated, the idle, the ignorant, half-educated classes, and half-efficient intellects, that moral evil chiefly abounds; for it is not so much the qualities with which we are endowed that debase us, as those of which we are deprived. A liberal mind will freely acknowledge error; Genius ascends towards Heaven, and its wings, discoloured by the dross of Earth, become radiant as they approach the source of Wisdom, Truth, and Light; but no error, no evil taint is eradicated from a dull, obtuse, limited understanding, which imagines without feeling, and conceives without clear perception: it is hardened by whatsoever it comes in contact with, and, fettered within its sphere, seeks and finds a refuge only in kindred weakness and kindred opacity. Second only to this indication of the Government is the influence of the upper classes. We know it is the custom to assert of the aristocracy and the upper classes, that Art among them is considered only as the appanage of rank and wealth; but it is not so. Knowledge and taste are combined, among the majority of these classes, with a liberal appreciation of the artist. Neither is this a mere fashionable, but a truly intellectual, feeling. Good works of the Old Masters attain the highest prices, whilst those of a pseudonymous character, heretofore current under great names, are recognised at their real value, and have greatly declined. The works of Turner, Landseer, Mulready, and Eastlake obtain proportionably high prices; and in engravings alone, from one artist's productions, a capital amounting to £12,000 is at this very moment invested. Nor is this all: admitting even the consideration of greater wealth, it is certain that the patronage of England, as regards works of Art in progress, as compared with that of the Continent, is in a quadruple ratio. Let us consider the work of Count Toschi, the Correggio frescos at Parma, alone as an instance; of this the greater proportion of the subscribers will be obtained here. On the Continent, it is the Crowned Head, a few eminent collectors, and the Public Library; here, it is in general these, in tens, combined with hundreds of private individuals. Take again the large towns of the Continent, and compare them: if from Rouen you obtain the patronage of four, in Manchester this is trebled, and from Berlin and Vienna the results are in proportion. Indeed we believe that among our wealthy manufacturers and merchants there exists an appreciation of the artist, and a patronage not dissimilar to that which was once the pride of the citizens of Florence, Genoa, and Venice. For the great principles of Nature are ever the same; it is from her aspect we first imbibe the sense of Beauty, from the pages of her Book we derive the instruction of each day; Genius transfers her scenes, relates her varied history, and we worship the Deity, the creative spirit, in its type: for the homage of man to the elevated in man is but the sympathy of Nature with her own. Time is the Genius which develops, expands, and bears the truths of Nature to Eternity.

> "Her path of light,
> Only more beauteous in its waving line,
> Blends with the sunny road of moral sight."

Nor is this patronage indiscriminate. There is but one requisite for its extension—Merit. Neither is it destined solely for the eye, even although Art thus appeal to the senses, and refines them. Mere organic pleasure is not the result of this feeling, for as one healthy nerve imparts tone, sense, and strength to another, so does Art extend the gratifications that result from the perception of Beauty in one form, to the creation of the Beautiful in all. Thus we find in the manufacturing districts manifest signs of improvement—in design, in the chemical knowledge of colour, the laws of its employment, greater novelty and correctness of form, and that works of the commonest kind are now conducted upon principles which produce the highest. The importance of this cannot be overrated: a manufacturing nation such as England must, to retain her supremacy, be prepared to maintain a rivalry not with one but all competitors. If she do not, the Continent is closed, there is no market there; nay more, she is excluded from her own. That this has been the case, and is still to a great degree, none will deny; hence the establishment of Schools of Design; hence the necessity, the duty, of their most efficient superintendence; hence the importance of combining Art as knowledge, with Art as a possession. We say to our Manufacturers—Hang the works of British Art in your parlours, and let their influence go forth with you to the workshop. We care not on what Genius is exercised—a picture, a statue, a plate, a teapot, a stove; show us its trace, its presence, and we honour it. Man, however debased, is man, and still bears his aspect towards Heaven.

That an improved feeling does exist in this respect we are proud to acknowledge, and far more to admit and to combine with it that which is observable among the middle and lower classes. There is now hardly a house you enter in which some engraving, at least, is not found, after an English artist, that, but two generations ago, would have been held as only suited to the palace. No love of Art!—go into the cottages of the poor, and see how Art has displaced the prints of the "Twelve Knights," the titular "St. George and very Apocryphal Dragon," the "Golden Game of Goose," and tawdry dramatic incidents from the stores of Messrs. Belch and Langley; by scripture illustrations and cheap reproductions of works of a good class. No love of Art!—why, Art has descended to teaboards, and refines even the productions of papier mâché.

We repeat again, let our readers but refer to the pages of the ART-UNION for the last year, it will guarantee our assertion of the present progress; and our hope of the future prospects of Art as founded upon that progress. Yes; great as has been the extension of Literature, will be that also of Art: for Art appeals to the same faculties of the mind for its appreciation. Like Literature, it has its origin in fancy and the imagination, and is equally the type and relater of moral and historic truth. Whenever their productions are recalled, wherever they are found, they come to us as pleasant memorials—kindly friends. They create for us society in solitude; they enhance the pleasures of society. Our lot is fortunately cast in a century which recognises knowledge and the Arts as a moral power, and estimates them, not for their mere acquisition and possession, but by their practical influence. The barren truths and learned sophisms of the scholastic philosophy pleased an age which played with knowledge as children do with toys. But the real philosophy of knowledge is the philosophy of active duties. Upon our own Government has fallen, not the administration of a petty state, the interests of an inactive and depraved people, but the interests of a nation whose commerce and whose arms have established its dominion in every quarter of the globe. The language, the laws, the Literature of England, are already the means of intercourse, and will become the basis of the institutions, of those states destined to rise on the ruins of our present empire. Since the Roman, none has been so extensive; the Queen reigns over a population the haughtiest of the Roman Emperors never numbered beneath his sway—a dominion in which the sun never sets!

> "Famaque et Imperii
> Porrecta majestas ad ortum
> Solis ab Hesperio cubili."

The pride of this is great, the glory great; how much greater than both the conviction that this is not the sway of conquest, but the conquest of civilization? How benign the satisfaction, how pure the hope, that the reign of VICTORIA will be that of moral power exercised towards moral ends! Already is this manifest. The Minister of the SOVEREIGN has announced his intention to provide liberally for the education of the people; and the name of PRINCE ALBERT is now inseparably connected, gratefully welcomed, generously extended, as the PROMOTER of BRITISH ART. It was the glory of Pericles to have rebuilt the Parthenon, and to be the protector and the patron of Phidias; but his glory was tarnished by the ostracism of Cimon, and the corruption of his life. It was the boast of Augustus that he found Rome of brick and left it of marble; yet this fame was not the halo which adorns a noble mind, but the base glare which concealed the perfidy of his earlier years—the proscriptions of the triumvirate and the murder of Cicero. It was the pride of Lorenzo to embellish Florence, to encourage Art, and to revive Literature; to be the councillor of princes, the arbiter of states, the friend of Politian, Mirandola, and Michael Angelo; but Lorenzo restored not to Florence the freedom he had despoiled, and aided the moral debasement of the citizens by the example of his own.

The reign of Louis XIV. was the Augustan age of French Literature and Art. Paris was embellished by Blondel, Mansard, and Perrault. Louis was at once the patron and the protector of Lesueur, Lebrun, Corneille, Racine, Molierè, Bossuet. But he disgraced Literature by the flattery he exacted; and the Arts of Peace were dishonoured by his employment of them to commemorate wars his ambition had kindled, and victories which by the Genius of others he had won. He made Art the hireling, and Literature the parasite, of a selfish voluptuary. Yet among those upon whom History has bestowed the title of "great," Louis has claims to be enrolled, for his views and his ambition were alike commensurate with his position and his age. There is a greatness even in crime which wins respect.

The Protector of the Arts these great men protected; uniting intellectual power with the influence of a purer and more ennobling creed; his lot cast in an age, compared to the general knowledge of which that of the past is ignorance; amid a nation "not slow and dull, but of a quick, ingenious, piercing spirit"; powerful by wealth, by political position, by extent of dominion, and the untiring exercise of faculties richly endowed with the varied spoil of ages—we feel, we trust, we are assured, that we indulge no idle hope in saying, it is reserved for Prince Albert to illustrate the influence of the Arts upon the minds of others, by the graceful and natural elevation of his own; that to him is conceded a great destiny, to him a noble fame—the promotion of the happiness of a powerful nation, and of nations subject to that nation, by extending and confirming man's reverence for the Arts of Peace. And this not as Pericles did, from pride; not as Augustus, from policy; not as Lorenzo, from craft; but by the exercise of those high qualities which have already made his name dear to the British nation, as we desire they may hereafter to the world. It was a noble act of Napoleon to place, with his own hands, on the head of his affianced bride, the crown that his warrior genius had won: it will be a purer act for a Prince of these Isles to encircle his Consort's brow with the diadem of the "Arts of Peace," for Peace has her victories no less than War,—and the conquests of "Moral Good" and of "Intellectual Progress" are greater and more glorious than those of Austerlitz or Waterloo. Greater, as more allied to deity; more glorious, as more allied to humanity. "I doubt not," said Milton, "if some great and worthy stranger should come among us, wise to discern and mould the temper of a people, and how to govern it, observing the high hopes and aims, the diligent alacrity of our extended thoughts and reasonings in the pursuit of truth and freedom, but that he would cry out as Pyrrhus did—if such were my Epirots I would not despair the greatest design that could be attempted to make a kingdom happy."

We are full of Hope—for Prince and People alike acknowledge and feel the force of our great poet's injunction,—"Let not England forget her precedence of teaching nations how to live."

PORTRAIT OF THE QUEEN.

The portrait which graces the present number of our Journal is engraved by Mr. Henry Robinson, from the miniature by R. Thornburn, Esq.—painted for her Majesty, and in her Majesty's possession.

It cannot fail to prove a most acceptable gift to our subscribers—not alone because of its high merit as a work of Art, but as a striking and most agreeable likeness of one who is endeared to millions.

It is, in our judgment, the "worthiest" of the many portraits of the Queen; conveying a loftier idea than any other we have seen of intellectual strength combined with feminine grace and womanly dignity.

NOTES ON THE APPLICATION OF THE ARTS OF DESIGN TO MANUFACTURING INDUSTRY IN FRANCE.

By W. Cooke Taylor, LL.D.

The belief that the French are superior to the English in the Arts of Design is too widely diffused not to have some foundation in fact. There are, of course, many examples of foreign ugliness being preferred to domestic beauty, as, for instance, the monsters of China to the graceful figures in "statuary porcelain"; but such caprice is limited and transitory; the preference of French design is, on the contrary, deliberate and general, and the utmost for which the most patriotic of Englishmen contends is, that we are approaching to an equality. Conceding that this superiority still exists, we have further to inquire whether it is general or special, whether it pervades all the realms of Art, or whether it is confined to one school or kind of Art; and also to examine a different, though in sound rather a similar, question, whether this artistic superiority extends over all branches of industrial production, or is confined to certain manufactures. In the first place, we have to remark that the superiority of the present English school of painting is acknowledged by the French themselves, and that, though some barbarous statues disfigure too many public places in London, British sculptors, as a body, may, at least, claim equality with the sculptors south of the Channel. In higher Art, then, the question is settled; but another question arises which it is of great importance to our future investigations to have examined, and that is, what is the characteristic of French Art generally, and what predominant features, in general production, enable us to discover the object of French taste.

Paris and London have many features in common; the inhabitants of the two capitals frequently interchange visits; the Faubourg St. Honoré is, by the Parisians, almost regarded as an English town, but no British subject, walking through Paris, can for a moment forget that he is in a foreign city. He may not be able to subject all the differences which he observes to the rigid scrutiny of a dialectic analysis; he may find it difficult to describe, and impossible to define, them; but he is not the less conscious of their existence, and even the familiarity produced by long residence does not always reconcile him to their strangeness. It is not necessary to raise the question, whether the preference should be assigned to the French or the English capital; it is enough to say that the difference between them is obvious and striking; in church and house and shop,—in public edifice and private building—in monument and ornament—in memorial to the dead and decoration of the living—in the toy for childhood and the staff for age,—the difference forces itself upon the attention: we are impressively taught at every step that life in England is more domestic, and in France more dramatic. National Art embodies national thought and national life; there is, therefore, an antecedent probability that we shall find a domestic feeling predominant in English Art, and a dramatic feeling equally predominant in that of France: homeliness, on the one hand, tending to degenerate into dulness; and theatrical display, on the other, liable to be exaggerated into buffoonery.

It is a corroboration of this view to find that a great portion of the productive industry of Paris is imitative;—imitation of form, design, and material. Mock-jewellery and Mosaic gold abound in every direction, and the shops in which they are sold far surpass those of the goldsmiths and silversmiths in brilliancy and outward show; indeed they surpass them in absolute workmanship, for the inferiority of the French jewellers in gold chains, rings, &c., to those of England, Switzerland, and Germany, is very notorious. The productive imitation in metal, earth, and *papier mâché* meets us everywhere; casts, statuettes, copies of friezes and alto-relievos, are to be found in every large street, and still more abundantly in the arcades, called by the French *passages*, with which Paris begins to be penetrated in every direction. Generally speaking, those imitations are both correct and spirited; we doubt, indeed, whether their copies of Etruscan or Italo-Grecian vases could vie with those of Wedgwood or Copeland and Garrett; and we believe that the iron-castings of Coalbrookdale are equal in form, vigour, and execution to the best French bronzes; but, comparing Paris and London generally, we must concede the palm to the former city in the greater extent, the greater variety of materials, and, with some exceptions, in the superior execution of the imitations of ancient and foreign Art.

Let us, for a moment, glance at some of the materials employed. Cheapness, in the discussion before us, is an important element, because objects of Art, placed within the reach of the operative class, become the teachers of producers. For this reason we must not pass over as unimportant the copies of bronzes in zinc, of vases in Beauvais ware, of marble, ivory, and wood-carving in the new fictile composition invented by Jules John. The last-named of these must first engage our attention, not so much from its intrinsic excellence or importance, as on account of the great extent and variety of its imitative applications, which will help us to point out some considerations connected with different historic schools of Art, from which we hope to evolve some suggestive canons of criticism.

Turning from the Boulevards into the *Passage de l' Opéra*, our attention is engaged by a large shop, which at first sight seems to be a miniature museum of artistic specimens and curiosities from all ages and countries; the copies appear to have been made in bronze, marble, ivory, and wood, so that it is not without difficulty a stranger becomes convinced that all these imitations are composed of one and the same material.

On inquiry, we learned that the new plastic composition has for its basis a calcareous earth, combined with some other substances, and particularly with that which the Germans call *meerschaum*, and the French, *écume de mer*. It has the valuable peculiarity of not shrinking either in the moulding or the firing, and of taking different colours in the latter process, by varying the proportions of the compound. Hence we are led to conclude that John's productions are formed, like Minton's Mosaics, by the pressure of dry powder, and should be classed with plastic rather than fictile compositions. We believe that moulding by pressure is capable of much wider application than it has yet received, and that it will be found to combine great accuracy with great cheapness. Experiments, to which we are not at liberty more distinctly to refer, are being made by an amateur to form mouldings from sawdust by pressure, and seem to promise a successful issue.

In France the multiplication of cheap copies of works of Art has become a national necessity, because the elements of drawing and design are taught in all the primary and charity schools; and the same practice is being adopted in Western Germany. We shall at a future time have to point out the immense importance of an artistic education of artisans; but here we shall only say that any invention which facilitates the supply of models is highly important to the extension of such a system of education, and that John's copies of the 'Venus de Medicis,' 'The Dying Gladiator,' 'The Apollo of the Belvidere,' and many other priceless remains of antiquity, are equal in accuracy and superior in beauty to any plaster casts we have

ever seen exhibited. We must, however, say that the material, at the best, is inferior to the statuary porcelain of Copeland and Garrett, which in its lustrous semi-transparency surpasses the finest alabaster. In looking over this extensive and varied collection, the objects group themselves naturally and without an effort into distinct and well-defined classes of Art, which, by contrast and comparison, suggest some considerations that appear worthy of attention. A slight glance around enables us to comprehend that there are Classic specimens, Middle-Age specimens, Religious specimens, and Modern-French specimens before us. We are interested in discovering the characteristic of the last, and some assistance may be derived from comparing it with the others.

And here, if an auther may be permitted for a time to lay down the solemn "we," and address himself personally to his readers, I wish to have it understood that the observations about to be made, on what appeared to me the generic characteristics of these different schools of Art, will be rather a transcript of the suggestions they raised in my mind, than any logical analysis of their several peculiarities. And I may further add, that, if these observations appear discursive, and seem to digress widely from the mere consideration of manufactures, I am every day more and more convinced of the importance of enlarging the sphere of artistic observation, and of combining with the consideration of every work, and of every fabric, not merely its direct effect, but all its associations and suggestions.

In the great Classic remains of antiquity we regard as the most striking characteristic the almost total absence of mystery: it is directly representative, and hardly ever symbolic. Its pervading thought is idealized humanity; its gods are immortal men, its goddesses deified women. Hence no artists ever exhibited the human form in such exquisite perfection, and none ever carried humanity so thoroughly into every form of production. The female bust was the ideality of the Grecian vase, though in the Greek colonies of Southern Italy there was a wide departure from the type. When conception is limited to idealized humanity, perfection of form becomes everything in its development. Hence simplicity and almost severity are seen in every Classic statuary; one fixed and definite form of intelligence, and rarely more than one, is worked out by the sculptor. Each statue embodies one thought, and that one thought is always a definite, and generally a noble, conception.

Now, Medieval Art is the very reverse of all this; the contrast is precisely that which Dryden establishes between old Timotheus and St. Cecilia:—

> "*He* raised a mortal to the skies,
> She drew an angel down."

Christianity established a thought the very opposite to that of Paganism: instead of humanity idealized into divinity, it brought down deity to inspire, inform, and indwell in sinful, suffering humanity. Man ceased to be a type, he became a self; the individual became everything, and the class nothing; admiration was discarded, and faith substituted; it was not enough to worship—it was requisite to believe; the most gorgeous gift to the altar was worthless when compared with the homage of the heart, and a whole hecatomb of victims was valueless when compared with a broken and contrite spirit. Man, restored to his individuality, was irresistibly impelled to a new form of democracy; his object became not to share in the government, but to achieve personal independence. These great thoughts, imperfectly comprehended, and in their full extent escaping the grasp of human intelligence, pervaded every department and form of medieval existence. The object of the artist was not to make name and fame by embodying a recognised conception, but to reveal the mighty mystery under the burden of which his own intelligence heaved and panted. They attempted the solution of an awful problem, and cut every tentative process of their mind in wood and stone. Symbolic thought was patiently worked out by those unknown and nameless men—thought imperfectly comprehended, and therefore grossly developed—but still energetic thought, not the less grand because it was often grotesque in its impersonations.

John's copies of the medieval carvings and sculptures so closely imitate the colouring which antiquity has given to the wood and stone, that it is scarcely possible to examine them without endeavouring to discover what was the nature of the thought which was struggling for existence in the mind of the medieval artist. It is obvious that he was elaborating his ideas with the same slow and painful toil which he was bestowing on the wood or stone; the physical and the mental process went on together, and both are manifestly combined in the anomalous result.

As the religious element became more definite, Medieval was transported into Christian Art. It would lead us too far from our proper subject to investigate the relations between Christianity and Art: reserving, then, this subject for future consideration, we must now point to one of its abuses—the marked tendency in modern religious Art to dramatize the mystery of Redemption. Whether the Crucifixion be, or be not, a proper subject for sculptors and painters, we presume not to determine, but sure we are that minuteness of anatomical detail is dangerous in religion, and false in Art. Ecclesiastical decoration is beginning to excite much attention in England, and it has already afforded a new field of employment to various manufacturers; let it not, therefore, be deemed travelling out of the record to say that symbolism is far more cognate to religious Art than direct representation.

The histrionic character of French Art is nowhere more obvious than in the modern religious structures of Paris, and in none of these more strongly marked than in the Church of La Madeleine and the Cemetery of Père la Chaise. Architectural criticism does not, however, enter into our province, and we merely indicate those places as palpable evidences of the justice of our opinions. It is more to our purpose to show that the histrionic style in Art, kept within its proper limits, is precisely that style which is most appropriate to manufacturing design. The precise difference between Fine Art and Designing Art is, that the great object of the former is to suggest thought, that of the latter to produce pleasing emotion; the first is permanent, the second transitory; the painter may claim from us patient examination, the designer must catch us at the first passing glance, or fail altogether. A School of Design, conducted as a kind of preparatory academy for the National Gallery, would produce an abundance of twenty-fifth-rate painters, and hardly one good designer. In design for manufactures, the first and almost the last consideration is *effect*—definite, striking, and immediate effect. The very description of the designer's object shows it to be theatrical, and shows that *some* exaggeration is necessary to success. On the other hand, the designer must have some knowledge of the principles of higher Art to save him from excessive exaggeration, which often degenerates into downright absurdity.

There are two conditions in every manufactured article—that it should be USEFUL, and that it should be PLEASING; domestic taste attaches exclusive importance to the former condition, dramatic taste as exclusively dwells upon the latter. The object of the designer is to combine both; and it is almost of as much importance that he should be industrially educated as that he should be artistically educated. As a dramatist he ought to know something of the construction of the stage. Now, this is signally manifest in the contrast between English and French manufactures. In all sorts of porcelain we are fully their equals, in some their superiors. But the artists for the Potteries are familiar with every process of the manufacture, and know beforehand what can and what can not be accomplished. They are chemists as well as artists; and are forced to take careful heed of the effect of fixing on their colours: and, furthermore, they are economists, being forced to regard the domestic uses and conveniences of their several services. And thus, then, Art, in some of its most important applications, necessarily assumes that domestic character which is so peculiarly English. On the other hand, there is no disguising our inferiority in textile fabrics; English designers do not sufficiently distinguish between patterns to be printed and patterns to be woven; they have not sufficiently studied the resources of the cylinder and the Jacquard, nor do they always calculate upon the resources for grounding offered by Lockett's process of etching. Furthermore, the patterns for textile fabrics are essentially histrionic; they have reference to the effect produced on spectators, not to the convenience of the person by whom they are worn: the faults of English design, timidity and tameness, are theatrical deficiencies; the perfections of French design, boldness and spirit, are requisites for success on the stage. But even thus we believe that the superiority of the French is greatly overrated. In the first place, it must be remembered that, in an artistic sense, Paris is most emphatically France. No Lyonnese manufacturer can or will show his best designs until they have been published in Paris, and the same rule is stringently enforced on the ribbon manufacturers of St. Etienne. Hence English visitors to Paris find all the design of France concentrated in Delisle's great silk establishment, in the *Ville de Paris*, the *Ville de Londres*, and other immense magazines, which, instead of being the choice, they regard as the average, of the kingdom. The best of these productions, again, are bought by English houses and sold in London, where we consequently mistake for an average the most select of carefully-selected productions.

But at present the French superiority in silks arises more from the excellence of their chemical manipulation of colour than from either taste or design. In everything connected with manufacturing education, whether industrial or artistic, we are now far behind any country in Europe. There is no such thing as "A School of Arts and Manufactures" in the three kingdoms. Now, let us just glance at some of the courses of lectures given at the Central School of Arts and Manufactures established in Paris.

General Chemistry	M. DUMAS, assisted by M. CAHOURS.
Industrial Chemistry	M. PAYEN.
Chemical Analysis	M. PELIGOT.
Production of Textile Fabrics	M. ALCAN.
Potteries.....	M. SALVETAT.
Design	M. NOUVIAN.

And to this School no student is admissible who does not show at the entrance-examination that he possesses a knowledge of drawing and design fully equal to that acquired by the first-class pupils of Somerset House. In fact, drawing and design are, by law, included in the course of all the primary and charity schools, so that the French School of Design begins its course of instruction at about the same point where ours terminates. Here is an obvious cause of English inferiority, and a cause which every day increases in fearful importance. We shall, therefore, early take an opportunity of describing the provision made for *combined* artistic and industrial education in France, and describe the functions in this great work discharged respectively by the Board of Trade, the Minister of Public Instruction, the Municipalities, and the enterprise of private individuals.

OBITUARY.

MRS. MARY GREEN.

DIED, on the 2nd of October last, Mrs. Mary Green, a lady distinguished by her talents in miniature painting. She was the widow of the late Mr. James Green, portrait painter, and second daughter of Mr. William Byrne, the eminent landscape engraver. Her sister, the late Miss Byrne, was also noted for her talents in flower painting.

At the period Mrs. Green commenced her career, few professors of eminence in the department of miniature painting existed, so that her means of deriving instruction from the works of her brethren were very limited. She became a pupil of Arlaud, a Swiss artist of that day; but it was by a careful study and appreciation of the masterpieces of Reynolds, and of the productions of the old masters (especially Vandyke), that her ideas were enlarged, and the foundation laid for that refined taste and purity of style which pre-eminently characterized her works. Art, indeed, in her found one of its most enthusiastic votaries, for, at an early age, it became with her an all-absorbing pursuit; and, gifted by Nature with a true feeling for Art, a keen susceptibility of the charms of chiaroscuro and colour, combined with indefatigable industry, she acquired that mastery of its principles which enabled her to infuse into her works those high qualities which delight the artist and the man of taste, viz., breadth and attention to the whole; hence her miniatures maintain their ground by the side of the best works of the present day. Her compositions were simple and unaffected; and it is deserving of notice that her male portraits were of equal excellence with her female ones, the former being distinguished by a fulness of manner, a vigour, and masterly execution, whilst the latter were marked by grace, feminine beauty, and corresponding delicacy of touch: the attainment of this appropriate harmony bearing evidence of a superior mind.

Amongst her productions may be specified 'The Portrait of her Majesty the Queen Dowager,' well known from the engraving by Agar.

The subject of our notice was an annual exhibitor at the Royal Academy from 1805 until the demise of her husband in 1834, when she retired from the profession; but not from the practice of the Art: for although, from declining health and other causes, few works emanated from her pencil, her passion for Art remained unabated, and her powers unimpaired, till the last.

In domestic life her career was exemplary, kind, and endearing to those around her, and, regardless of self, she was ever the life of her circle; to an engaging address she added a well-stored mind, considerable powers of conversation and reasoning, and a remarkable independence of character. Disease of the heart, unknown to her family until recently, deprived the world of a woman who was an ornament to her profession, and also to her sex.

MR. THOMAS FINLASON.

It is with feelings of the deepest regret we have to record the sudden and unexpected death of Mr. Thomas Finlason, who, it will be remembered, has so long been connected—first with Mr. Alderman Moon, and latterly with the house of Messrs. Henry Graves and Co. Mr. Finlason's connexion with the Fine Arts was of long standing; he was accustomed to travel through the kingdom for the purpose of exhibiting productions of Modern Art. As a friend he was sincere, in his duty indefatigable and truly just, and but few there are who will not sympathize with us at his loss, and deeply deplore so sudden a bereavement. He died on the 5th of December, after a few days' illness, at Glasgow, from a "disease of the heart," while exhibiting, at Mr. John Finlay's, Mr. J. F. Herring's picture of 'Feeding the Horse,' and he was buried with every demonstration of respect in the Necropolis at Glasgow. Mr. Finlason was the son of the late Captain Finlason, a family formerly possessed of considerable property in the West Indies; but of which, owing to the changes that have taken place in those islands, the subject of our memoir was wholly deprived for the last few years. He has left a widow, two sons, and three daughters, who, with the exception of the eldest son, we regret to add are but scantily provided for.

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF THE RIGHT HON. THE EARL OF ELLESMERE, BELGRAVE-SQUARE.

THIS famous gallery was formed by the last Duke of Bridgewater, and hence called the Bridgewater Gallery; but, as it passed at his decease into the possession of his nephew (the then Marquis of Stafford), it is better known to the public by the title of the Stafford Gallery. The Marquis of Stafford was one of the greatest patrons of Art, of which he possessed consummate knowledge; he added, by purchase, many fine works to the magnificent collection he inherited, and under the designation of the Stafford Gallery it has frequently been described. He was subsequently created Duke of Sutherland. At his death the collection was divided. The pictures he had himself acquired were left to his eldest son, the present Duke of Sutherland. Of these we have already given a detailed account, describing also those which have been added by the noble Duke. The Bridgewater portion was directed by the Duke of Bridgewater's will to descend to the second son of the Marquis of Stafford, Lord Francis Egerton (recently created Earl of Ellesmere), and, with many important additions, made by the present possessor, it forms the collection we are about to describe.

It has been successively and partially described by Barry the painter, Hazlitt, Britton the antiquary, W. Y. Ottley, Dr. Waagen, and Mrs. Jamieson; and many of its leading ornaments are familiar, by the numerous engravings from them which have been published both in England and on the Continent. The formation of this important collection is due to the Duke of Bridgewater, who already possessed some fine examples of Art, when in the year 1796 the Italian and French pictures of "the Orleans Gallery" had arrived in England, and become obtainable by purchase.

It is hardly possible to estimate the important influence which the possession of this celebrated and extensive gallery has had on the advancement of the Arts in England. Before that period, there existed no collections of any consequence, excepting some few small cabinets of Dutch pictures; there were none of fine Italian works. The nation had sustained an irreparable loss by the dispersion of the collection of King Charles I., by the order of the Commonwealth, which it never replaced; and, until the arrival of the Orleans Gallery, no works of High Art existed in the country, with the exception of the Cartoons of Raffaelle.

It may be interesting to learn the history of the formation of the Orleans Collection, usually called "La Galerie du Palais Royal," and the following particulars, extracted principally from "The Memoirs of Painting," vol. I, by Mr. Buchanan, we believe may be relied on as authentic. It was first formed by Philip, Duke of Orleans, brother of Louis XIV., and, after his brother's death, Regent of France. He was a Prince who fully appreciated the high value attached to a liberal and refined encouragement of the Arts, and with the power he possessed in the state, joined to his great wealth, he had ample means of gratifying his taste. He employed some the most celebrated artists of the day to select for him, by purchase, the finest works of the great masters which could be procured in the various countries of Europe, while many of the minor states, desiring to pay their court to him, made presents of such works as were likely to give him satisfaction, or to secure his favour and protection; and in general the whole collection was formed upon the broad and liberal view of rendering it one of the most splendid and consequential in Europe. Philip employed twenty years of his life in forming this magnificent gallery.

Christina, Queen of Sweden, was possessed of forty-seven pictures of the highest importance, which her father had obtained at the re-reduction of Prague. Among these were ten by Corregio. When she abdicated the crown, she retired to Rome, and carried with her this precious collection of *chefs-d'œuvre*. On her death these pictures were sold in Rome, and purchased by Livio Odeschalchi, Duke of Bracciano, nephew of Pope Innocent XI., from whose heirs again, the Regent Philip made the purchase of this rich collection.

The other cabinets from which the Regent made acquisitions in the formation of his gallery were those of the Cardinals de Richelieu, Mazarin, and Dubois; of Lord Melford, of the Duke de Grammont, the Abbé de Maisinville, Deval, Forest de Nancré, de Nosse, de Seignelay, Tambonceau, Paillet, de Launay, de la Ravois; of the Duke de Noailles, de Menars, de Hautefeuille; of the Duke de Vendôme, Corberon, de Bretonvilliers, du Cher, de Lorraine, l'Abbé de Camps, Dorigny, &c. &c.

By means of these various acquisitions the gallery of the Duke Regent contained during his life 485 pictures, of the best choice and in the finest state of preservation.

At the death of Philip, his son Louis took the title of Duke of Orleans. He was a man of weak understanding, and was guided in all his actions by priests and monks. To please the fancy of these individuals, and prove how much he was devoted to them, he caused all pictures which represented "Nature unadorned" to be destroyed. The fine picture of Leda, by Corregio, presented to the Duke by the Queen of Sweden, was among the first which fell a sacrifice to his "zeal"; it was ordered to be cut into pieces; the order was obeyed, but not having been committed to the flames, as many others unfortunately were, the pieces were secreted by Coypel, the director of the gallery, who afterwards united the fragments. After Coypel's death it passed finally into the possession of the King of Prussia, and is now in the Palace of Sans Souci.

Since these various dilapidations and outrages committed on such great works of Art, which the world has always been taught to regard with admiration, the collection passed quietly, without interruption or accident, until the epoch of the French Revolution. At the period of the meeting of the National Convention, in 1792, the then Duke of Orleans, known by the appellation of "*Philippe Egalité*," sold all the pictures of the Palais Royal, for the purpose of procuring money to agitate the national spirit.

The Flemish, Dutch, and German pictures were sold to Thomas Moore Slade, Esq., who paid for them 350,000 francs, and by clever management brought them safely to England. The were divided by the late Lord Kinnaird, Mr. Moreland, and Mr. Hammersley, in conjunction with Mr. Slade. They are mostly dispersed among the various collections of this country.

A banker of Brussels, named Walkuers, bought the whole of the Italian and French pictures for 750,000 francs; and he again sold them to M. Laborde de Mereville for 900,000 francs. The storm of the Revolution drove this gentleman to seek refuge in England, and he had the good fortune to transport hither his collection, which proved to him a consoling resource during his exile in this country. It was consigned to an eminent mercantile firm in the City (Messrs. Harman and Co.) on the part of M. Laborde de Mereville, and these pictures were in the hands of that house, when Mr. Bryan, a celebrated collector and dealer himself, as well as author of "The Dictionary of Painters" bearing his name, induced the Duke of Bridgewater to purchase the whole as it stood for £42,000.

It then consisted of 305 pictures; and a separate valuation was made, after their purchase, by Mr. Bryan, of each picture, which in the total amounted to £72,000. The Duke of

Bridgewater selected ninety-four pictures at the prices of Mr. Bryan's valuation. The Duke afterwards allowed his nephew, then Earl Gower (and subsequently Marquis of Stafford), to take a fourth of this portion, and the Earl of Carlisle had another portion. The Duke of Bridgewater retained for his own possession forty-seven pictures, which had been valued on the before-mentioned scale at £23,130.

The remaining or rejected part of the collection was then offered for sale, by public exhibition, at the great room of the Lyceum, in the Strand. It was opened on the 26th of December, 1798, and continued for six months. On the first day of opening, Mr. Angerstein secured the famous picture of 'The Raising of Lazarus,' by S. Del Piombo, now in the National Gallery, for 3500 guineas. And at the close, the unsold pictures were disposed of at public auction by Mr. Coxe.

The following is an accurate financial statement of the disposal of the whole collection :—

Pictures reserved by the proprietors	£44,430
Pictures sold by private contract, before and during the Exhibition	33,544
The produce of the remainder by public auction	4,273
Money received during six months for admission to the Exhibition	7,500
Total	£89,747

Cost price of the collection, £42,000.

After deducting the charges and expenses of the whole operation, it appears that the ninety-four admirable and choice works of Art—the gems of the collection—were acquired by the Duke of Bridgewater, the Earls Gower and Carlisle, for 2000 guineas only!—a rich reward, and richly deserved.

The collection as it now exists, with the subsequent additions, consists in number of upwards of three hundred. Consequently, it is the very first private collection in England, and probably holds the same rank among the other private galleries of Europe. Many of the pictures are of the very highest class, and may be considered as the greatest landmarks of Art we possess. There are four by Raffaelle, five by Titian, seven by Annibal Caracci, five by Ludovico Caracci, five Domenichinos, four Claudes, eight Nicolo Poussins, five Berghems, six Cuyps, six by A. Ostade, four by Rembrandt, eight of D. Teniers, seven of W. Van de Velde, &c. This may give a limited notion of the vast treasures which cover the walls of every apartment in the mansion, including bedrooms and dressing-rooms. When the collection was at Bridgewater House, in Cleveland-row, one day in each week of the months constituting the London season, was liberally set apart for visitors, by tickets only. This house was demolished four years ago, with the intention of being rebuilt on a more magnificent scale; but a delay has arisen in obtaining possession, from the parish authorities, of a small corner of land necessary to complete the plan, and the building has not yet been commenced; nor is it probable that it will be, until an act of Parliament is obtained for the transfer of this insignificant piece of ground, about 60 feet long and 18 in width. This is the more to be regretted, as without doubt a suitable Gallery will form an important part of the new edifice; and from his Lordship's known liberality and love of the Fine Arts, it is probable that the amateurs and admirers of its most glorious achievements would be permitted, under suitable restrictions, to participate in the enjoyment to be derived from them. At present this object is nearly impossible. We have before said that every room and space in the mansion, which is one of the largest in Belgrave-square, is covered with pictures. Some are so placed that it is impracticable to view them for want of light, and others are too large to find the required distance for viewing them to advantage.

We now purpose to give a full catalogue of these pictures as they are placed at present. A great number are familiar to our readers from previous writers on Art, or widely disseminated engravings. Our notices must necessarily be limited, from the great number; many fine works will be only indicated by subject and name of painter.

AUDIENCE ROOM.

TINTORETTO. Portrait of a gentleman habited in black, holding a book; three-quarter length. From the Orleans Collection.

BOURGOGNONE. A large Italian landscape. An unusual subject for this painter; but a very graceful composition, and, perhaps, a fine picture, before it became so dark in the shadows.

N. POUSSIN. Seven pictures representing the Sacraments of the Roman Catholic Church: —

'Extreme Unction.'
'Confirmation.'
'Baptism.'
'Penance.'
'Ordination.'
'The Eucharist, or Last Supper.'
'Marriage.'

This grand series of pictures, all from the Orleans Collection, are estimated among the most celebrated works of the artist. We have placed them above, in the rotation in which they were received at Paris, but it is believed 'The Eucharist' was the earliest picture, and Felibien says, it was the most esteemed of them all, by the painter himself. The Commendatore del Pozzo first employed Poussin to paint seven pictures of the Sacraments, which added so much to the painter's reputation, that he was commissioned to paint another series of the same subjects, by Monsieur Chantelou, of Paris. The last pictures were painted between the years 1644 and 1648; they are larger than the first, and there is some difference in the compositions: the figures are of the size known to connoisseurs by the term of Poussin's figures.

The early and smaller series went, at the death of the Commendatore del Pozzo, into the possession of the Marquis Boccapaduli, and finally to the Duke of Rutland; they are now placed in Belvoir Castle, Rutlandshire. On the death of Monsieur Chantelou, the Regent Duke of Orleans purchased the latter and larger series, for the price of 120,000 francs; and from the Orleans Collection they were transferred to the Duke of Bridgewater, for 4900 guineas. These pictures are of the highest order of merit of the master. The figures are drawn with the severe grandeur of the antique sculptures, the draperies full, and flowing into the most graceful lines and forms. The composition of the groups is worthy of the best examples of the Roman school, and they are only inferior to these great works in the ideality and intensity of passion in the countenances.

They have been engraved by Audran, Pesne, Dughet, &c., and so much written upon by all the historians of Art, as to render a description of the respective compositions unnecessary. Each picture is 5 ft. 8½ in long, and 3 ft. 10½ in. high.

N. POUSSIN. 'Moses striking the Rock.' This picture is fortunately on a white ground, instead of the ruinous red grounds Poussin so often employed, and on which the Sacraments in this collection are painted. It remains consequently in a fine condition of clearness of colour. The composition is richly and classically conceived, replete with elegant groups of varied figures, and it ranks as one of the painter's most capital works. It was painted for Monsieur Gillier, at Rome; belonged afterwards to M. de l'Isle Sourdière, to the President de Belièvre, to M. de Dreux, to the Marquis de Seignelai, and finally to the Duke of Orleans; from whom it passed into the present collection. It has been several times engraved.

F. MILLÉ. 'A grand Italian Landscape with Figures.'

LEANDRO BASSANO. 'The Last Judgment.' From the Orleans Collection.

TITIAN. 'Venus Rising from the Sea,' also called '*Venus à la Coquille*.' Formerly belonged to Christina, Queen of Sweden, from whom it was transferred to the Orleans Collection. A single female figure, of a small life-size, pressing the water from her hair, and immersed beyond the knees in a deep blue sea, on which a shell is floating (whence its title). This is one of those precious and beautiful gems of Art which leave an impression on the mind, never to be obliterated. It is a work of the highest perfection of the science of colouring, by the simplest and most natural means. The figure is gracefully drawn, and finely composed in the attitude. The countenance is redolent of tranquil delight, and expresses perfectly the pleasure occasioned by purity of enjoyment, in the action represented.

PARIS BORDONE. 'Holy Family,' in a landscape. From the Orleans Collection.

ANDREA DEL SARTO. 'Holy Family and St. John,' a circular picture.

ALESSANDRO VERONESE. 'Joseph and Potiphar's Wife.' Originally possessed by the Duke de Bourbon; subsequently in the Orleans Collection.

PALMA VECCHIO. 'The Holy Family,' in a landscape.

SPAGNOLETTO. 'Christ disputing with the Doctors in the Temple.' A composition of eight half-length figures of life-size. Originally in the gallery of the Archduke Leopold, in Brussels; afterwards in the Orleans Collection.

TITIAN. 'The Portrait of Giuliano de Medici, afterwards Pope Clement VII.' A half-length figure seated, very fine, from the collections of M. Amelot and the Duke of Orleans.

VALENTIN. 'A Musical Party' of five figures, life-size and half-length.

DOMENICHINO. 'The Vision of St. Francis.' From the Orleans Collection, formerly in that of Monsieur Paillette. Religious enthusiasm and fervent piety are admirably portrayed in the features of the Saint. It is a small picture of the finest quality of the master.

N. BERGHEM. 'A Pastoral Landscape with Cattle, and Figures, in the foreground, of a Satyr and two Nymphs, on the Banks of a River.' From the Calonne Collection.

DOBSON. 'Portrait of Cleveland, the Poet.'

REMBRANDT. Portrait of himself in a greenish cap. From the Holderness Collection. It was exhibited at the British Institution last year.

J. B. PYNE. 'Mountain Scenery.'

. . . Italian landscape, oval.

PARLOUR.

TINTORETTO. 'Portrait of a Venetian Gentleman,' half-length. From the Orleans Collection.

D. CALVERT. 'The Entombment.'

DOMENICHINO. 'Head of St. Agnes.'

A. CARACCI. 'St. John in the Wilderness.' From the Orleans Collection. A fine picture, the figure admirably drawn, in the action of announcing the approach of the Messiah, who is seen advancing in the distance, in a landscape of singular beauty.

TITIAN. 'The Four Ages.' This is one of the pictures which formerly belonged to the Queen of Sweden, subsequently incorporated into the Orleans Collection. It was painted by the artist for Giovanni de Castelli, afterwards Cardinal de Augsburg. The conception is replete with pastoral poetry, and executed in the most beautiful and luxuriant tones of colour. There are several engravings, one of which gives the title of 'Tityrus and Amarillis'; another represents the same subject, with the absence of the old man contemplating the skulls in the distance. Although it is called 'The Four Ages, or an Allegory of Human Life,' it is not very clearly expressed,

and has often puzzled inquirers for its real designation. It is at present lent to the Royal Academy, for the study of the students in the School of Painting.

PALMA VECCHIO. Portrait of a Doge, seated. From the Orleans Collection.

PAUL DELAROCHE. 'King Charles Prisoner.' This magnificent picture, of the modern French school, merits the closest study of our own painters. It is replete with beauties of a very high order in drawing, composition, and execution; but the vulgar action of the soldier puffing the tobacco smoke into the captive Sovereign's face, mars the sentiment conveyed by the event. The features of the King, although cast down by misfortunes, are wanting in due expression. It is a large picture, well known by the very popular engraving from it.

A. CARACCI. 'St. John sleeping.' A life-size figure of the infant Saint sleeping on a camel's skin. From the collections of M. Nancré and the Duke of Orleans.

LUDOVICO CARACCI. 'The Vision of St. Catherine.' The influence of Corregio's works on the conceptions of the Caracci is evidenced in this picture. It is a composition of five figures, life-size, and a very fine example of the master, among the many others of the Bolognese school which adorn this collection. It is like the preceding, from the Nancré and Orleans Galleries. The latter gallery was remarkably strong in capital works of the Caracci, possessing twenty-five pictures by Annibal, seven by Ludovico, and two by Agostino: the whole of which were immediately purchased on their arrival in England. The noble and manly treatment of their subjects, both in idea and execution, renders them better adapted to English conception of Art, than the religious but divine inspirations of the Roman school. Probably we should, in forming our principles on the latter school, be apt to degenerate into littleness or prettiness; or, as the modern Germans have done, recede into the early Gothicism of angular contours and quaint draperies. If ever we have in England a school of Historical Art produced by the efforts of genius, it will assuredly be by studying the works of the Lombard school.

DOMENICHINO. 'Christ bearing his Cross.' A beautiful composition of several small figures. From the collection of the Marquis de Seignelai; thence into that of the Duke of Orleans.

LUDOVICO CARACCI. 'The Madonna and Christ with St. Jerome and Mary Magdalen,' copied by Ludovico from the famous picture by Corregio, at Capo di Monte, at Parma. The figures are life-size. As a work of Art it is a perfect example, and equally instructive of Corregio's wondrous attainments.

TITIAN. 'Diana and Calisto.' This and the companion picture of 'Diana and Actæon' are placed by all connoisseurs among the marvels of Art. According to Vasari, they were painted for Philip II. of Spain, when Titian had attained the age of 70 years. Mr. W. Y. Ottley says they were painted for our King Henry VIII., and belonged afterwards to King Charles I.; but he does not name any authority for the assertion, nor are they mentioned in the catalogue of the latter Sovereign's pictures, when they were sold by the Parliament. They are executed with great freedom and delicacy, in a bright silvery tone, are signed in golden letters, "*Titianus, F.*," and are 6 feet 4 inches high, and 5 feet 11 inches wide. They were purchased by the Duke of Bridgewater, from the Orleans Collection, for 5000 guineas. Twenty-seven of Titian's pictures were in the latter collection. We quote Hazlitt's description of them:—"These two pictures are perfect studies in the Venetian art of colouring. The figures seem grouped for the effects of colour; the most striking contrasts are struck out, and then a third object, a piece of drapery, an uplifted arm, a bow and arrows, a straggling weed, is introduced to make an intermediate tint, or carry on the harmony. Every colour is melted, impasted into every other, with fine keeping and bold diversity. Look at that indignant queen-like figure of Diana (more, perhaps, like an offended mortal princess than an immortal goddess—although the immortals could frown and give themselves strange airs), and see the snowy ermine-like skin; the pale, clear shadows of the delicately-formed back; then the brown colour of the slender trees behind, to set off the shaded flesh; and, last, the dark figure of the Ethiopian girl behind completing the gradation. Then the bright scarf, suspended in the air, connects itself with the glowing clouds, and deepens the solemn azure of the sky: Actæon's bow and arrows, fallen on the ground, are also red; and there is a little flower on the brink of the bath, which catches and pleases the eye, saturated with this colour. The yellowish grey of the earth purifies the low tone of the figures, where they are in half-shadow; and this again is enlivened by the leaden-coloured fountain of the bath, which is set off (or kept down in its proper place) by the blue vestments strewn near it. The figure of Actæon is spirited and natural; it is that of a bold rough hunter in the early ages, struck with surprise — abashed with beauty. The forms of some of the female figures are elegant enough, particularly that of Diana in the story of Calisto; and there is a very pretty-faced girl mischievously dragging the culprit forward: but it is the texture of the flesh that is throughout delicious, unrivalled, surpassingly fair. The landscape canopies the living scene with a sort of proud, disdainful consciousness; the trees nod to it, and the hills roll at a distance in a sea of colours. Everywhere tone, not form, predominates; there is not a distinct line in the picture, but a gusto, a rich taste of colours, is left upon the eye, as if it were the palate; and the diapason of picturesque harmony is full to overflowing."

TINTORETTO. 'The Entombment.' From the Orleans collection, formerly at Madrid. A capital picture; the landscape particularly fine. The figures are not quite life-size. The whole is painted in the ready manner which is the artist's characteristic. There is some resemblance in the draperies to the execution of Paul Veronese.

ANDREA SABBATINI DI SALERNO. 'St. Catherine.'

Idem. The companion, 'St. Rosalie.' A pair of whole-length figures, by a disciple of Raffaelle; probably the "Volets" of an altar-piece.

D. TENIERS. 'The Village Wedding.' Peasants carousing on the occasion; a composition of upwards of thirty figures.

A. CARACCI. 'St. Francis adoring the Infant Christ.' Formerly in the collection of M. de Launay, Directeur de la Monnoye, and afterwards in that of the Duke of Orleans.

In this apartment is placed a fine marble statue of 'Ruth gleaning,' by J. GOTT, Rome, 1827.

NORTH DRAWING-ROOM.

P. P. RUBENS. 'Mercury carrying Hebe to Olympus.' A charming composition of several small figures; from the collections of the Count de Fraula, Mlle. Regans, and Geldermeester. Engraved by Finden.

VANDYKE. 'Portrait of a Gentleman with a Lace Collar.'

P. WOUWERMANS. 'Landscape, with a Hawking Party.' From the collection of Captain Baillie.

N. BERGHEM. 'Italian Landscape, with a long Bridge and Figures.' A pure and perfect gem of the painter. In the sale catalogue of the Calonne Collection, sold by auction in 1795, it is stated to have formerly graced the cabinet of Monsieur D'Arveley, and was purchased by the Duke of Bridgewater for 350 guineas. As a statistic proof how much the Arts enrich a country where they flourish, we may here state, it has been calculated that the pictures of Berghem, which have been sold from Holland, have enriched that country to the amount of nearly a quarter of a million sterling.

HOBBIMA. 'Landscape, with Cottages in a Cluster of Trees.'

W. VAN DE VELDE. 'A Sea View off the Dutch Coast during a fresh Breeze.'

TERBURG. 'L'Instruction Maternelle,' so entitled on the fine print from this picture, engraved by Wille. It is also sometimes called 'The Satin Dress.' The picture contains three figures:—'A young lady, standing with her back to the spectators, holding a music-book; she is attired in a white satin dress, so inimitably painted as to excite the utmost surprise and delight. A gentleman seated, and an elderly lady also seated, drinking a glass of wine, complete the story. The whole of most exquisite treatment and execution. From the Beaujon, Proley, and Lubbeling collections; subsequently possessed by the late Lord Wharncliffe, from whom it was purchased by Mr. Smith, of Bond-street, who sold it to Lord Ellesmere.

S. ROSA. Coast scene, Calabria, 'Les Augures.' From the collection of the Duc de Praslin. Bright and sparkling; fresh as if it were just painted.

W. VAN DE VELDE. Large sea piece. It is well known that the large sea piece in this collection, by J. M. W. Turner, is considered to be a kind of rivalry of skill: the compositions are nearly the same — at least the same idea of arrangement pervades both pictures; and, although a good deal may be said in favour of each, it is perhaps a subject to discuss, which is best of the respective performances. The work of Van de Velde is indeed a magnificent work—full of motion; the masses largely treated.

HOBBIMA. Landscape, with figures of travellers by Wouwermans.

HOBBIMA. Landscape, 'The Water Mill.' From the cabinet of M. St. Victor.

J. RUYSDAEL. Landscape, known by the title of 'The Charcoal-burners.' Very fine indeed. From the collections of M. Lapeyrière, Count de Vaudreuil, and Watson Taylor, Esq.

G. METZU. 'Cavalier refreshing at the Door of a Mansion—a Lady presenting a glass of wine.' From the collections of Lubbeling and Le Brun.

VAN DER HEYDEN. 'Town Scene in Holland,' with figures by A. Van de Velde.

VELASQUEZ. A superb portrait of Don Diego Velasquez da Silva, by himself.

VANDYCK. 'The Virgin and Child.' This is a charming repetition of the subject of which many are extant; and the finest of all.

REMBRANDT. Portrait of a Dutch Lady, said to be that of his wife: in a superb lace collar and handsome attire.

E. SIRANI. 'The Magdalen,' life size, nearly full length; painted much in the manner of her master, Guido, but evidently with timid imitation of style and expression. It is, nevertheless, a beautiful and meritorious work.

S. KONINCK. 'The Student.' A young man reading in an apartment; numerous accessories; treated in the manner of his master, Rembrandt, but merely imitative.

J. and A. BOTH. 'Rocky Landscape, with Travellers reposing.'

PAUL POTTER. 'Oxen in a Meadow.' Dated 1650. Not a very important specimen, but a true picture, full of the master's exquisite execution.

C. BEGA. 'Interior of a Cottage, with Figures.' From the collection of the Greffiers Fagel.

W. VAN DE VELDE. 'A fresh Breeze.'

J. VAN HUYSUM. 'Flowers in a Vase.' A small picture, of vast merit, by the Prince of Painters of Dutch Floriculture.

REMBRANDT. Small study of a man's head.

A. OSTADE. 'The Interior of a Cottage, with Peasants smoking and drinking.' From the collections of Geldermeester and the Greffiers Fagel.

VAN DER CAPELLA. 'View on a River in Holland.'

J. WYNANTS. Landscape, adorned with figures of peasants driving cattle by A. Van de Velde.

REMBRANDT. 'The Prophetess Hannah with her Son Samuel in the Temple.' This, although but a small picture, is, notwithstanding, a performance of the highest excellence. There is no repulsive vulgarity to mar the solemn sentiment and mysterious tones which circulate over every part of its surface. The harmony and chiaro'-scuro are perfect, and the finish so artistically conducted that it does not appear to be painted, but becomes an entrancing vision of the imagination. From the Julienne Cabinet.

W. VAN DE VELDE. 'A Naval Engagement.' This is a beautiful small transcript of the larger work in this collection; which we shall have to notice hereafter.

. . . Female head, with a turbaned headdress, probably intended for a Sibyl.

A. CUYP. 'The Landing of Prince Maurice at Dort.' This renowned picture is the extreme perfection of Pictorial Art, in its class. For truth of illusion and purity of tone it is the very finest of all Cuyp's works; whilst its grand size, and fulness of subject, constitute its first-rate importance. It has been several times engraved; the best engraving was executed by J. Fittler; consequently the subject and arrangement are familiar to the lovers of Art. It was formerly in the choice cabinet of Van Slingelandt, from whence it was sold, in 1785, for the singularly small sum of £160. Its present value is unlimited. The Dutch, who have ever formed their taste upon the most refined elaboration of pencil, for a long period neglected not only the glorious works of Cuyp, but also those of P. De Hooge, which have considerable analogy in idea, and the mode of carrying it out. So that until England began to possess some enlightened connoisseurs in the truly great qualities of artistic excellence, the Dutch, who had so long enjoyed a brilliant school of painters, appeared blind to the merits of some of its principal ornaments. For this reason, in the old catalogues of sales, these masters are quoted at very insignificant sums; while others of very mediocre talent were sought after at prices, that now appear absurd. We cannot do better than quote from Dr. Waagen's book on Works of Art in England the opinion he expresses:—"This is one of the most celebrated of Cuyp's works, and of the Dutch school the finest in the collection. It looks as if the painter had dipped his pencil in light to express the play of the sunbeams which have dispersed the morning mist upon the water and the ships. If I had admired at a distance the clearness of the surface of the water, the reflections of the dark sides of the vessels, I was perfectly astonished when I drew nearer and saw in how free and masterly a manner all this was attained with the greatest decision. It is not possible to have a more perfect, a more animated picture of the life of the Dutch on the water and in their ships; and we can feel the pleasure with which the artist must have been penetrated in the progress of his work." The picture represents a large passage-boat filled with passengers; it occupies a principal position on one side of the river Maes. On the opposite side a ten-oared barge is nearing the shore, in which are seated the Prince and some persons of distinction, with trumpeters richly attired, standing up and sounding a flourish; other boats filled with people, and crowds of vessels lying at the quay of the old town of Dort; above which rise the well-known and oft-delineated towers of its ancient church, and completes the magical scene.

J. WYNANTS. Landscape, with a winding road, on which are figures by A. Van de Velde, of peasants driving cattle.

W. VAN DE VELDE. 'Entrance to the Brill during a light Breeze.'

N. MAES. 'A Girl threading her Needle.' The subject is one of complete simplicity and humble nature, as unassuming as can be conceived; executed with a profound knowledge of the application of chiaro'scuro. The perfection of this small picture is a pure type of the qualities which constitute the excellence of the Dutch school. In this mansion it invariably arrests intense attention, notwithstanding it is hung in the same suite of rooms where we encounter the overpowering appeals to our senses of the highest imaginative developments of Italian Art.

G. DOW. A small and exquisite portrait of himself.

G. METZU. 'A Woman selling Fish at her Stall.' From the Geldermeester Collection.

A. VAN DE VELDE. 'Cattle'; a minute gem of first-rate excellence.

SOUTH DRAWING-ROOM.

We quit the other apartment described—lingering with delight to view the Terburg, the Rembrandt, the Cuyp, the N. Maas—and, passing into the adjoining saloon, a fresh series of sensations are awakened; we appear to leave a terrestrial paradise, for a still more exalted region. Here are the grand *chefs-d'œuvre* of the Lombard school. The 'St. Gregory' of A. Caracci, 'The Descent from the Cross' of Ludovico Caracci, and 'The Ascension of the Virgin' by Guido, all large altar-pieces: each of them a landmark of High Art. We begin, on entering the apartment, with a picture over the door, of

J. WYCK. 'The Effects of War—Soldiers Pillaging the Dead on a Field of Battle.'

G. COQUES. Portrait of Elizabeth, Princess Palatine, daughter of James I., married to Frederick, Prince Palatine, King of Bohemia.

VAN TOL. 'An Old Woman at a Window with a Dog.'

C. POELEMBERG. 'Landscape, buildings, and figures.'

C. NETSCHER. 'The Duchess of Mazarin and M. St. Evremont, as Vertumnus and Pomona.' Elegantly treated.

A. PYNACKER. 'Landscape, mountainous scenery.'

D. TENIERS. 'An Interior; Peasants playing at cards and regaling.'

P. LAURI and MARIA DE FIORI. 'Three Cupids sporting in the air, encircled by a wreath of Flowers.'

MIGNARD. 'The Virgin, Infant Christ, and St. John.' After Raffaelle.

EGLON VAN DER MEER. 'The Juvenile Drummer.' A graceful and charming picture of a youthful aspirant, elegantly attired and exquisitely finished.

ANNIBAL CARACCI. 'St. Gregory attended by Angels.' A large altar-piece, with figures the size of life. It is engraved by G. Frey. The saint is personated kneeling on a crimson cushion, surrounded by several angels, with the symbol of the Holy Ghost descending over the head of the saint. We extract the following description of this picture from Mr. Buchanan's "Anecdotes of Painting":—"The Stafford Gallery possesses not only a fine selection of their works (*i. e.*, of the Caracci), but also the famous picture of the 'Saint Gregario,' from the church of that name in Rome, which is one of the most capital works of the high school of painting. In this magnificent picture is seen how near Annibal has approached in colouring to the finest works of Correggio. In point of drawing and sentiment, he has in this work rivalled the most renowned pictures of Raffaelle. It is a *chef-d'œuvre* of Art, and worthy the deep reflection of every one who desires to study the great works of this school."

It was painted expressly, by command of the Cardinal Salviati, for the very ancient Monastery of San Gregorio, near Constantine's Arch, and at no great distance from the Colosseum at Rome, in which venerable church it remained undisturbed until the year 1799. It was always esteemed as one of the four "Pitturi Cardinali" of the Holy City; the other three being the 'Transfiguration,' by Raffaelle; the 'Communion of St. Jerome,' by Domenichino; and the 'Archangel Michael,' by Guido Reni. The French army having overrun the Papal States, this time-honoured convent and church were barbarously despoiled of their treasures, its learned and venerable abbot, San Clemente, exiled, and all its members dispersed. These spoliations were in some measure checked by Nelson's glorious victory at Aboukir, in August, 1798, but more effectually by Suwaroff's triumphant career of the Russians in Northern Italy, when the French army were compelled to evacuate Rome with the utmost precipitation, when a large portion of their sacrilegious plunder was disposed of to private individuals; and Messrs. Day and Cammucini became joint possessors of the fine picture of 'St. Gregory,' by A. Caracci.

A new Pope, Pius VII., having been elected at Venice, where the Conclave had assembled, the Sovereign Pontiff resided there until he was driven from this asylum a few months following by the French occupation of Venice, after the battle of Marengo. A Provisional Government was hastily formed, on the French retiring, at Rome, under the protection of the British Navy; Sir Thomas Troubridge having unfurled his Commodore's flag, on the turrets of the Castle St. Angelo. Amongst the earliest of the edicts, promulgated by this new Government, was one, which the then depressed state of the Fine Arts, and the imminent danger of an entire spoliation of all that was rich and valuable in the Eternal City, had rendered of the utmost necessity; it was a most stringent law prohibiting, under the severest penalties it had the power to enact, the abstraction of any valuable work of Art from Rome. It enacted, *inter alia*, that no packing-case containing any object of "virtu," of any description, should pass through the gates of Rome for the purpose of being exported, without first being carried to the Palazzo del Cardinale Tezzonere del Stato, there to undergo the strictest scrutiny in the presence of the Cardinal, whose attestation was not only required that the law had not been infringed, but the further duty was imposed upon him of affixing his seal of office personally, to every packing-case containing even modern works of Art. Matters being in this state, an English gentleman of high rank, being on his travels, arrived in Rome from Sicily some time in the spring of the year 1800, and at a time when by the glorious achievements of Nelson and his brave companions in victory, England and Englishmen had obtained the highest pinnacle of fame, and were, not only at Rome, but throughout Italy, revered for having rescued the beautiful country from an intolerable thraldom and oppression. The secret of Messrs. Day and Cammucini being in possession of this valuable painting, having been imparted to this distinguished traveller, consultation was held on the occasion to devise by what possible means the late enactment could be eluded, and this invaluable work secured from injury, and removed to England. The picture was then concealed in the cellar of Mr. Day's house, in Trinità del Monte, celebrated as having been the dwelling of Claude Lorraine. It was then suggested that Vincenzio Cammucini, a younger brother of the joint owner, then a youth of extraordinary talents and great promise (which was afterwards realized by his becoming head of the Roman Academy), should, in the dark cellar in which the picture had been deposited, paint

over its surface, in water-colours, a copy, as nearly as he could make it, of Guido's picture of the 'Archangel St. Michael,' which is about the same size; and, having so done, it was to be removed to the aforesaid traveller's abode (fortunately a sumptuous residence, then belonging to the well-known Mr. Gavin Hamilton), and that, turning to account the almost unlimited influence his countrymen had then acquired and possessed, he should wait upon the Cardinal Tezzonere, and represent to him that, having obtained a copy of the far-famed Guido, painted upon an immoderately thick panel of large dimensions, which would be subject to injury from its removal to the Cardinal's Palace, it would be an act of the greatest kindness and condescension, and would ever after be held in grateful remembrance by every Englishman who should visit Rome, as a peculiar mark of favour and distinction conferred on their countrymen, if his Eminence would deign to accept a slight collation at the applicant's abode, and there perform the important duties of his office, in affixing his seal to the case containing the aforesaid copy of Guido's picture. It may well be imagined how great must have been the Cardinal's astonishment at the request that had been preferred to him, which he, no doubt, ascribed to the petitioner's ignorance of his exalted rank, and the high and important functions which had been delegated to him. He expressed his surprise in dignified, but at the same time courteous, terms of language, assuring his suitor that, in all the gradations of dignified office he had passed through, he had never had a petition presented to him similar to this, but that, however, there was no boon within the scope of his influential office should be withheld from his "Carissimi Inglesi," who had replaced his Church on the rock upon which St. Peter had originally founded it; and who had a better claim to the title of "Restitutores Orbis Terrarum" than the Pagan Emperors of Rome, who had so proudly assumed it. A time was consequently proposed for the fulfilment of his engagement, when his Eminence arrived in great state, and unconsciously gave his sanction to the removal of this precious work of Art from the city it had so long adorned, by affixing his seal of office to the case in which it had been carefully deposited. The Cardinal, at the same time, expressed his unfeigned sorrow that although his "Cari Amici Inglesi" possessed so many able and excellent qualities, they were very poor cognoscenti to send to their friends such miserable daubs, which he did not doubt some of his countrymen (Fourbi Romani) had foisted upon them as fine works of Art, and that they deserved to be sent to the galleys for the imposition they had practised upon their open-hearted generous benefactors. The picture finally arrived in England in 1801. Messrs. Day and Cammucini were here also to receive it. Having remained some time under the care of the "Traveller" who was instrumental in its removal from Rome, it was subsequently purchased by Lord Radstock of Messrs. Day and Cammucini. His Lordship afterwards transferred it to Earl Gower, and thus it has descended to its present position, and is now one of the brightest meteors of the Bridgewater Gallery.

Ludovico Caracci. 'The Marriage of St. Catherine.' A small copy of Corregio's picture; it formerly belonged to the Countess de Foix.

A. Tiarini. 'The Holy Family.'

G. Coques. 'The Portrait of David Teniers.' Very fine indeed. From the collection of G. Watson Taylor, Esq.

G. Dow. Portrait of himself, in an apartment, holding a violin, dated 1647; formerly in the possession of Mr. Ladbrooke. This little picture is unsurpassed by any other of the painter's performances, and, according to Dr. Waagen, is only equalled by the celebrated 'Evening School' at Amsterdam. The most elaborate finish, almost passing belief, the management of light so wonderful, and the gradations of tone so harmonious and so delicate, leave nothing to be wished for, to add to its perfection. The number of accessories of books and other objects scattered on the floor are each of them a finished study. Having been exhibited at the British Institution last season, it must have afforded delight to many of our readers. It was the great gem of the Exhibition.

J. Mieris, 'A Lady at her Toilet.' She is habited in a scarlet jacket and blue satin petticoat, and represented tying her cap under the chin. From the Geldermeester Collection.

Corregio. 'La Vierge au Panier.' From the Orleans Collection, in which it is ascribed as we place it. The subject is identical with the picture in the National Gallery, which was in the Royal Collection of Spain, and presented by Charles IV. to the Prince of Peace. It is either a repetition by the master, or a singularly fine copy by some painter of great eminence, and is in much finer condition than the picture in the National Gallery.

Rottenhammer. 'The Nativity.' A small composition of many figures.

Ary de Voys. 'Portrait of a Student with a Book.'

Ludovico Caracci. 'The Descent from the Cross.' A large composition of six figures, size of life; it formerly belonged to the Duke of Modena, and from thence passed into the Orleans Galiery. This grand and important work is ranked among the highest efforts of painting. By many his style has been considered as that which approaches nearest to perfection; Sir Joshua Reynolds, speaking of this great founder of the school of Bologna, says: — "His breadth of light and shadow, the simplicity of his colouring, and the solemn twilight that seems diffused over his pictures, are better suited to the grave and dignified subjects he generally treated, than the more artificial brilliancy of sunshine which enlightens the pictures of Titian." To this we add the following opinion as expressed by Barry, the painter, in his writings:—"The shadows on the thighs and other parts are too dense, sooty, and black, and in many places so much confounded with the background as to be absolutely lost; but for everything else, for whatever is of the highest importance and gives the least value to the adaptation of form and expression, for the taste of the form, the happy chiaro'scuro, the extreme and almost unique verity, the head, body, arms, nay, indeed, the whole Christ is of the utmost conceivable perfection, whether unitedly or separately considered: in like manner the foot also, and beautiful head of the Magdalen."

C. Cignani. The 'Noli me tangere.' A graceful and agreeable little picture of the Orleans Collection.

P. da Cortona. 'The Adoration of the Shepherds.'

A. Ostade. 'A Dutch Peasant giving a Toast.' From the Collection of the Duc de Chabot.

Isaac Ostade. 'Village Scene—Peasants regaling.'

Jan Steen. 'The Schoolmaster.' This picture may rank among the painter's works as a first-rate performance, in importance and execution. Its title implies a numerous congregation of juveniles, more variously occupied in their own sports than the study of lessons, and eluding the vigilant eye of the master, whose attention is occupied in mending a pen. It was formerly in the possession of the Marquis Camden.

Bourgognone. 'A Conflict of Cavalry.'

Isaac Ostade. 'Travellers halting at a Country Inn.'

D. Teniers. 'Village Kermesse,' engraved by Le Bas, under the appellation of '*Les Accords Flamands*.' A festive group of nearly eighty figures, assembled before a cabaret to celebrate one of those village fêtes so universally held, at the present day even, in Flanders. Nor is there much change in the scene, although two centuries have elapsed since this representation of the national habits was painted. The cottage architecture is unchanged, the costume but little varied; nothing more common than to meet ancient agriculturists with the short-skirted jacket, grasping a long walking-stick with clenched fist; and the fiddler at these sports still stands upon a tub. The landscape in this picture is a local view at the village of Perck, near Vilvorde, where Teniers lived, the château in the distance being his abode, of which some of its distinguishing features are still existing. This picture is one of the most capital works of this agreable painter, combining all the good qualities for which they are distinguished.

G. Coques. 'Portrait of Frederic, Elector Palatine, styled King of Bohemia.'

W. Mieris. 'A Musician seated, and taking Refreshment from a Domestic.' An early picture, painted when his tone of colour was brighter than his latter productions. From the collection of Van Locquet.

C. Poelemberg. 'Landscape — Nymphs bathing.'

G. Van Harp. 'A Musical Party.' Six figures performing a concert.

S. del Piombo. 'The Entombment,' from the Orleans Collection. A small picture composed of eight figures. Every work that is well authenticated to be from the pencil of this master is pregnant with interest, from the well-founded belief that he received great assistance in his designs, and even manual aid, from Michel Angelo. His pictures are, therefore, usually submitted to a strict scrutiny. In a diligent investigation of this example, the vigorous drawing and grandiose of invention bespeak the presence of the master-hand.

Corregio. 'Head of Christ crowned with Thorns.' The portraying of the divine features of the Saviour is, and has always been, the paradox of Art. In those celebrated and gigantic works, the Cartoons of Raffaelle, the head of Christ is far from being satisfactory to our exalted notions. Leonardo is reputed to have left unfinished his representation of the head in 'The Last Supper,' as tradition says, from conviction of inability to render it with due sublimity. The 'Ecce Homo' of Corregio in our National Gallery is, perhaps, the only one that ought fairly to be put in competition with Lord Ellesmere's picture; and, if the Divinity represents the "Man of Sorrow and acquainted with grief," this representation is the more perfect of the two examples in intensity of expression. Judging from the engraving only, of all pictures existing, we are inclined to think the head of Christ in the picture of the 'Spazimo,' by Raffaelle, at Madrid, is the nearest approach to the true ideal that has ever been conceived. The precious picture we are now speaking of, was purchased by his Lordship in Italy.

Baldazzar Perizzi. 'The Adoration of the Magi.' From the Orleans Collection. A number of small figures, richly composed and showily treated.

Philip Wouwermans. A large battle picture, signed "P. W." From the collection of Cardinal Fesch. In the finest manner; and, althougth of unusual dimension for the master, full of subject, and painted with all the delicacy of his small works. It is a recent acquisition, and we have heard that his Lordship gave 2000 guineas for its possession.

The great importance and extent of this collection preclude our giving even our circumscribed notice in one number of the Journal. It will consequently be deferred for completion until next month.

MIDSUMMER EVE; A FAIRY TALE OF LOVE.

BY MRS. S. C. HALL.

PART THE FIRST.

'Twas as sharp, and bleak, and chill, —on Midsummer Eve—as the oldest dweller in the Lake-country of KILLARNEY could call to mind. The wind, although it did not absolutely roar through the gap of Dunloe, or round and about the Purple Mountain, and "lofty Mangerton of the Hoary Head," disturbed by its harsh murmurings and audible discontent, the young trees, and lowly shrubs that grow beneath the shadows of the evergreen woods. All know that unearthly spirits hold their revels on Midsummer Eve; it is their fête-night; when they show the elements, of the past and future, that a power mightier than theirs can rule them: the wind knew this well; confessed it and yielded to it; yet, on this evening, it was neither entirely submissive nor absolutely rebellious; now it rose in sudden gusts, and then sunk into sulky silence; as if submissive in the presence of the power, and rebellious when, for a brief space, that power was working its mysterious mission elsewhere. At times, it started from its dull quiet and prowled abroad; fretting everything it touched; shaking the light branches of the silver birch and drooping willow, ruffling the narrow forms of the slim laburnum, wrestling roughly with the stout holly, and scattering the ever-green arbutus, whose leaves, fruit, and flowers, are as fair and bright amid December's snow, as in the sunshine of July. The wind was not only out of season, but unnatural; it brought the chill of winter into the very midst of summer. It was, in truth, a sharp-toothed and biting wind; forcing its way into ill-built cottages—through broken windows and shrunken doors, where poverty sought warmth from peat smoke, rather than fire; piercing through every hole in the worn blanket or tattered cloak; whistling in bitter mockery of the poor man's moan; stirring the flax upon the rock which the feeble fingers of age, or the firmer ones of youth, twisted into threads; exciting the last inch of candle to burn out rapidly; causing the lamb to nestle closely into its mother's wool; and the foolish calf to low complainingly at its chilling howl, as it passed through the half-roofless out-house. Anon, it pelted the ivyed ruins of old Mucross, terrifying the very owls, who hooted it onwards, without stirring from their hermit-cells, and scourged the angry bats who ventured forth on their wonted errands. The Beings who held sway over earth that night, were so bent on mischief that they exerted their utmost skill to rouse the STORM KING from uneasy repose, as

he pillowed his head beside the Dæmon punch-bowl—set like the eye of a cyclops in the rough brow of Mangerton; but the old fellow who was still too wearied by the exertions of the long past winter to attend their summons, grumbled his displeasure in a tone which the echoes of Glena repeated in thunder: compelled to be content with the efforts of his sharp and bitter satellite, they sought, so aided, to accomplish great things before the last hour of midnight—scudding with it bravely and boldly through the open country; at length it grew conscious of impotence, and retreated to narrow defiles and crowded enclosures—like those who, lacking power to disturb the world, delight in the minor evils of inflicting misery in their neighbourhoods and homes; but when, after ruffling the waters of the Flesk, it sprang upon the bridge of many arches, it gave a wild howl of delight to see old DOCTOR MAGRATH bowed to the neck of his grey pony. "At him—at him—keep him

back—keep him back," muttered a thousand voices to the wind; and surely there must have been some mysterious understanding between them, for right glad was it of encouragement to worry the old man, as he had never been worried before; his hat and wig flew over the bridge, and his poor bare head was buffeted as by a forest of shillelas; but while he moaned and murmured at the rough handling of the elements, two stout fellows followed to see that he neither tarried nor turned back; and who, having neither hat nor wig to lose, cared for the wind as little as the pony, who, bending his head until his eyes were sheltered by his long shaggy mane, went steadily, though slowly, onward, as if perfectly conscious that his master's services were required by no other than the fair GERALDINE RAYMOND, the young widow of a brave officer, whose premature death was about to call into the world, before its time, an infant—who was destined never to feel a father's kiss, or hear a father's blessing. The cottage in which the young widow resided, was near the pretty village of Cloghreen; it was sheltered by the

deep woods of MUCROSS—the venerable ABBEY that never seems so beautiful and hallowed as by moonlight—cheered by the music of the Tore waterfall, and blessed by the view of the tiny church of Killagher, which tops the rising

ground. Now, however, the woods failed to shelter her home from the assaults of the fearsome wind, that rasped against the windows, insinuated itself into every crevice, and lamented in sighs and moans—not for her struggles, but its own. Her only companion was a "cross grained," but most faithful, attendant, who had been her Nurse, and looked to discharge the same office for the infant for whom she waited. Kitty Kelly was not superstitious—at least so she said; but she felt it a sort of solemn duty to provide the house with blessed salt and holy water: she had nailed a horse-shoe to the door at morning, well knowing there was always a stern resolve among the "good people" of the elements—Air, Earth, and Water—to obtain possession of any fatherless child that entered the world on Midsummer Eve: such possession being the admitted right of whichever of the three Powers first entered the house where the baby was "expected."

She now prayed earnestly against all fairies; those of the air she knew could endow a baby with most precious gifts; while the fairies of earth—those who dwell among flowers, and partake more of our own natures—those, she thought, might do "a good turn to a fatherless child;" but still, she'd rather have nothing to do with them—with them? with whom? surely Kitty knew herself better than to have any sort of fear or faith in such follies—nor had she—only her grandmother, her own mother's mother, had once seen the blackest and the worst of the whole race, the real Kelpie Queen—the Queen of the most obnoxious class of "good people"—they who were banished by the other fairies from all the sports and pastimes in which the tribes are permitted to indulge; they, who are never allowed to rise from the sedges of the Lower Lake—except on their own "Eve," that they may have a chance of adopting some new-born child of earth into their community—a chance which seldom becomes a reality—although it is theirs by royal charter—the charter of the Prince O'Donoghue, lord of a thousand palaces that lie fathoms deep beneath the surface of Loch Lene. Kitty's grandmother had seen the KELPIE QUEEN in all her magnificence, arise on one of these festive occasions, from her water-palace, on the back of a huge frog, who seemed proud of his burden, and carried her with the air and bearing of a race-horse, while her dark hair streamed on either side her sallow face, and her attendant court were endeavouring to press into their service everything they could take—from a tadpole to a water-rat; she had often recounted this to Kitty, in her childhood, and Kitty, even at that early period, affected to doubt a tale, which, despite her seeming, crept through her bones, and made her very heart freeze within her bosom. She would now have given all she possessed in the world, to have had any one with her beside her sick lady; she started at every noise.

A certain wise man—known as Randy the Woodcutter—had been sent off for the Doctor; and while she waited his return, she had, she thought, frequently heard him "whisperin and cosherin at the door;" and yet he came not. At length, however, his well-known step became distinctly audible.

"Is all right, Randy?" she asked, from within.

"All *will* be right when I knock," he answered, "and then open quickly."

"Is he on the road?" inquired the Nurse, heedless of his warning; but before he could reply, a sharp blast rushed inward, and extinguished the flickering light of the lean candle she held with a trembling hand.

"A cross and a blessing about us, Kitty Kelly!" exclaimed Randy, falling on his knees. "God, he knows, I couldn't help it. Why did you open the door before I knocked? I done all for the best, as the end will prove. Oh, murther! Why don't you shut the door, instead of standing there like a rock in the lake—there's something more than the wind pas't in now!—bless yourself, woman, dear! Oh, then, sure it's impossible to tell what would be on the wings of the wind this Midsummer Eve!"

"Nothing worse than yourself," stammered the Nurse, bravely, though she perceived at once that THE HORSE SHOE was gone, and even fancied she saw "something" flying off with it. Turning eagerly to Randy, who, pale and shivering, was gazing on the kitchen rafters—"Is the doctor coming!" she exclaimed.

"'Deed is he; and for fear he'd stop or turn back, on account of the hardness of the night, I set my two cousins to keep the road after him. Oh, sure it was only my duty I did, madam."

"Is the man mad to madam me!" exclaimed Kitty. "Stand on yer legs, and shut the door, and put the chair against it, and don't keep staring and bowing to the rafters; dear me, but it *is* a blast; and I didn't think there was more than a whisper going."

"Kitty Kelly, you're not altogether of this country," exclaimed Randy, in a low tone; "you've only been two hundred years in it—for you came in with ould Oliver Crommell; so, give way to your prayers—it's no wind that we're trembling in: of the three we're watching, one came in with me—the mistress will thank me for that; there was a second—and there will be a third. You may strive against it: I *dare* not!"

"I DARE!" replied Kitty, whose courage had in part returned—and then she started, for she fancied she heard shouts of ironical laughter; but, little daunted, she attempted to close the door violently. In this, however, she did not succeed; the wind pushed against her, and not only had the best of it, but flung her to the other end of the kitchen.

"Make the blessed sign," said Randy, yet without moving to her assistance.

"I can't," she replied; "my hand's weighed by a ton weight." She had hardly uttered the words, when a gust of wind, freighted with most extraordinary noises—sighs, and snatches of music, atoms of laughter and fragments of old songs, mingled with the sound of rushing waters—entered the cottage, and filled it as with an atmosphere.

"It will shut asy enough now," observed the Woodcutter, rising from his knees, and wiping his brow. "Air, Earth, and Water! Oh, I'm not afraid to say my say about the good people, day or night; they never did me an ill turn, and never will; quiet, and kindly, and good they are, and mane nothing but good to the dear lady;" and his huge head nodded, and his long limbs bent and twisted, in a peculiar sort of homage to something invisible to all eyes but his own. The Nurse thought it probable that Randy made the speech and performed his gesticulations, in the hope of propitiating the good offices of the company whom she now knew had come to the birth. It was currently believed that he could see and understand more than beseemed an honest man; and yet Randy *was* an honest man, and had the unbought happiness of being more loved than feared. Still, the all-powerful "they," whispered he, was a "fairy man;" and, as such, he was consulted by many who would scruple to confess they had any faith or trust in the existence of the "good people." This opinion had strengthened wonderfully during the last few months—indeed, ever since the young widow had given promise that the child of a dead father was to visit a care-full world; his hours had been spent even more than usual beside THE FAIRY'S OAK—a withered and time-hollowed tree, which hung its decayed branches over the sedges that skirted the base of the far-famed "Eagle's Nest;" and he had been more than ever attentive to keep free from pebbles and worm-heaps, "the ring," which tradition and his own knowledge assigned as the trysting place of the "good people."

The door was now easily closed, and the candle relit at the kitchen fire; the Woodcutter threw upon it an additional heap of bog-fir; the old cat's hair stood out like porcupines' quills; every now and then she opened her mouth to hiss, but closed it again without a sound; she would lift a paw, and stretch it forth, bristling with claws—then draw it back again, each claw returning to its downy sheath.

"Sit down, Randy, and don't be showldering the chimney, as if there wasn't a chair in the place," said the Nurse, through her chattering teeth.

"I know better manners than to disturb any one from their sate," he answered, bowing round, respectfully.

The Nurse crossed herself with the thumb of her right hand, and retreated to the bed-room of her mistress. The fire burned brightly—yet the cat took no pleasure in its blaze, but kept moving, uneasily, from one side to the other,—"wrinkling" up her coat, as if water had been thrown upon it—her tail twitching and bristling in restless discomfort.

"It's hard on you, pusheen gra!" said Randy, addressing the cat; "but you can't help yourself. They'll neither hurt nor harm you, pusheen." "They've got possession now, and they'll keep it," he thought to himself.

"They will!" whispered a soft voice in his ear.

Randy caught hold of the forelock of his hair, pulled it, and jerked his head rapidly forward, "And for good;" he said aloud, wishing to compliment NIGHTSTAR, THE QUEEN OF THE FAIRIES OF THE AIR, whose voice he knew, and whom he had often seen descend to earth with her train of attendants shining in the distance, like a silver halo in the moonlight.

And many a time, in the cool of a midsummer night, when the grateful flowers drank in refreshing dews poured into their bosoms by considerate clouds, had he seen HONEYBELL, QUEEN OF EARTH'S FAIRIES, pass on her favourite humble-bee, whose flight was guided by her page; while Nightstar descended with her train of attendant sprites, simply by the action of her own will.

"And for good!" he repeated.

"Don't speak," replied the fairy, in a dignified tone; "there is no necessity; we see your thoughts as they are formed, and notice them if we please."

"The dickens a doubt I doubt ye," thought the Woodcutter; for, despite his caution, thoughts would come.

"Now, don't swear, Randy; it's vulgar."

The Woodcutter could not prevent himself from thinking an earnest prayer, that power might not be given them to change the child at its birth for one of their own.

"And why not?" was the inquiry, in a low and gentle tone—the very shadow of a sound. "Why not? Are your world's children so free from care, and all the sorrows and troubles of life that tug at your hearts, furrow your brows, weigh you down before your time—spectres leading you to graves—are they so very happy, that you do not wish them to be with us, who, you know, spend our lives in enjoyment?"

"From sunset to sunrise," thought Randy, "no mortal ever knew what you do be doing when the sun shines."

"Even so," replied Nightstar, whom, on turning round, he saw seated in the very centre of a cobweb, while HER PAGE was engaged in combat with the dispossessed spider, who, dangling by his thread, endeavoured to defend himself against the well-poised spear of the active elf. "From sunset to sunrise," she repeated, rocking herself backward and forward on her seat; "even so; and surely that is better than spending it as you and the rest of you spend it—in heavy sleep or midnight brawling."

"You never could lay that last to me, or to any of the Kerry boys," replied Randy, speaking out boldly; for he believed Ireland the finest country in the world, and Killarney the greenest spot in the Emerald Isle. He had no sooner spoken than he heard a loud clapping of hands, and little cries of "Bravo!" and, fully aware of the compliment, he gave another pull at his head-tuft, and, to his great astonishment, found, on opening it, that he had caught A FAIRY IN HIS HAND.

"Why didn't you hold me when you had me," exclaimed the creature, springing on a moonbeam that had just entered the window; "and then I would have told you of hidden treasure, as well as the Leprehawn you are so fond of hunting."

"Sure, it's not misdoubting your honour's generosity I'd be," replied the Woodcutter. "You can give me the information, or the gould, whichever your honour plases, all the same;" and then there were shouts of little laughter, and it seemed to the enlightened eyes of the bewildered man that a multitude of the fairies of the three elements completely occupied the kitchen—twirling round the rafters, and filling every crevice and corner—some even clinging to the feathers of the cock's tail. The earthly good people were far more slow and heavy in their movements than those who appertained to the purer element; they ate and drank whatever they could find, and fought sham fights with each other—and real ones with the Kelpies or water fairies. The Woodcutter's unsealed eyes had no difficulty in distinguishing the three distinct races, who had attended their liege ladies to be present at the birth of the fatherless, on Midsummer Eve: he knew that the change of the earthly for the unearthly child would belong of right to whichever of the three had first entered the house, and he congratulated himself on having so managed that Night-star and her court had been the earliest arrivals. Honeybell, Queen of the Earthly Spirits, would, he thought, yield honourably to the claims of her royal sister; but he had no such faith in the Queen of the Kelpies. She was a yellow, damp, distorted, little creature, who diverted herself in a huge tub, by causing the elves who make up, what may be called "the people" of the other tribes, to be ducked whenever they were caught by her frog-like subjects. Randy had *his* own purposes to work out, and he dreaded the Kelpies' influence: his mind filled with hope when he contemplated the gentle dignity and kindly expression of Nightstar, her attendants floating around her with ineffable grace—many of them perfectly transparent, their bosoms illumined from within, by a little spark of light like that which flashes from a diamond. He looked upon the Queen reclining on the cobweb with as much ease as an Eastern lady in a palanquin, and having attracted her attention by what he intended to be a gentle sigh, but which quite shook the web, so that her majesty caught hold of the banner of her standard-bearer for support, he composed his thoughts.

"You might have conveyed to us your desire to *think*, without blowing a hurricane," said Nightstar; "but you mortals are so very boisterous. Yet I must forgive you, Randy; you are an honest fellow, and I don't think I ever yet found a black ugly thought at nurse in your mind: evil gets there, to be sure, sometimes; but it does not stay; it meets with no entertainment; you are an innocent soul, Randy, and we love you much; otherwise, we should have granted you no such royal privileges as you possess; we are never invisible to you, and do not mind taking you into our councils; you have a great regard for this poor lady, I know: she will have a daughter, I can tell you that. And now what is to be done with the little maid who is to be with us in a few minutes?"

"She'll come to the poor mother, plase your gracious majesty, like a beautiful summer butterfly rising from HER FATHER'S GRAVE," thought the Woodcutter. The Queen nodded twice, and smiled: "If she is not very, *very* pretty, Randy, I think I shall give her up to my royal sister, Honeybell."

"You're a mother, yourself, I'll go bail, my lady," thought Randy, "though you are so very small and young."

"Oh, yes! I was a mother more than two hundred years ago," answered the Queen.

"What a little darling of a beauty she is," thought the Woodcutter, and the fairy smiled her pleasure at the compliment. "and looks as fresh as the first drop of May-dew;" so ran his thoughts. The fairy smiled again, and drew herself up with gentle pride. "She's every inch a queen," thought Randy, as her own particular court gathered about her. "If she was six feet high in her stockings she could not be more stately." Queen Nightstar had certainly much of mortal woman about her. She was lovely—witty—kind and generous; but very, very small—even for a fairy; and yet the little creature prided herself upon her stateliness, upon her dignity, and queenly presence. She had never been so well pleased with Randy, though she had patronised him for years; she had hitherto thought him a good-natured creature; *now*, she fancied him endowed with exceeding penetration. "You're mighty fond of the young prences and prencesses, I'll go bail," thought Randy.

"I am, of course," she replied.

"Might I make bould to ask how many your majesty has?"

"About three dozen," was the gracious reply.

'And you couldn't fix upon one you'd like to part with?"

"Part with!" she exclaimed—"I would yield my life rather than one of my children! Man—man—do you think I could have a choice!—My dear, dear children!—a mother's heart is large enough for all. I could love ten times as many, and yet one does not rob the other of a hair's breadth of love."

"Why, then, if you are so fond of the whole three dozen, won't you allow that it's hard to take an only child from its mother—and she a widow?"

"You are very provoking, Randy," said her majesty, in answer to his thoughts—"and cunning in reasoning; but we merely exchange—we leave her one of ours."

"One of the ne'er-do-wells—that she'll see pine and die (to all appearance) before her eyes, at the end of three months: the grass isn't green yet over poor Mary Mackay, who fretted the life out of herself, after one of your changelings."

"Not one of mine—one of Honeybell's," replied Nightstar, thoughtfully.

"The baby will be all in the world left to comfort her; and sure there's plenty of children born in Killarney this holy night, by twos and threes—not wanted; where there's no house to hold, nor clothes to cover them: wouldn't one of them do for you?"

"I don't like low-born children," answered Nightstar, with a toss of her lovely little head.

"The highest born may have the lowest bed, when all is over; any way, your majesty could make them what you plase; and it's yourself that knows that many a fine brave spirit rises from under the cabin roof; but no matter what they are; you could give them the gifts that would make them great people—and beautiful women, like yourself—my lady!"

"I'm sure I don't want to take the mortal's only little one, if she thinks so much about it: No doubt she will be very fond of it," sighed the Queen. "Honeybell is in such a sweet temper—so well-pleased with the cream and cakes, that she would, I daresay, instead of changing the child, help me to endow it. But there are the Kelpies; and you know their Queen is no friend of ours. Air has the first right of choice, Earth the second, and Water the third. She won't give it up, I am certain, even if Honeybell did."

A sudden thought crossed Randy's brain.

"I see, I see!—do it, do it," continued Nightstar, as rapidly as the thought was formed in Randy's mind; and, suddenly turning round, she addressed an observation to one of her courtiers, while the Woodcutter seized a little platter of blessed salt, and tossed it into the tub where the Kelpies were sporting. It was quickly and cleverly done; instantly the hands of Randy hung as awkwardly as usual by his sides; but great was the consternation that followed; such splashing of water and whistling of wind: the Kelpies rushed out of the house in the wake of their insulted Queen, threatening revenge on the fairies of earth, by whom they imagined the trick had been played them. Randy quickly shut-to the door, and could not help admiring the dignified self-possession of Nightstar, who called to Honeybell that the time was come. Immediately the court attendants prepared to follow their royal mistresses, but Nightstar expressed a wish that they should ENTER THE CHAMBER alone; and it was a beautiful sight to see them floating onward, Honeybell holding in her hand her sceptre of fairy foxglove, and wearing a necklace of diamonds that circled her throat with a wreath of light; eclipsed, however, by the star that glittered above the head of her sister queen. They moved on, hand-in-hand to the birth-chamber; while poor Randy, bewildered by the perfume of dews and flowers, and the gentle music that whispered all around him, sunk upon his knees.

"Remember, gracious Queen," he thought; remember, every crow thinks its own bird the whitest." In a little time, a low wail and bitter cry told him that a struggle had commenced between a living spirit and a bitter world.

His entreaty, addressed to the Fairies, did not, however, content the Woodcutter; the attitude he had assumed suggested another—a higher and holier petition: he prayed with all the fervency of his warm and honest heart that the dear young lady might be saved in her hour of trial, and that her baby might be spared to her, to be the blessing and the hope of after years. Prayer gives strength to the feeble, and invigorates the strong. He arose much comforted, and looked round with a smile of satisfaction upon the tiny court, who, freed from the restraint which the august presence of their Queens imposed, unbent their spirits, and played such madcap pranks, that Randy could not but feel his freedom of sight a rare privilege; it amused him greatly to contrast the buoyant and thoughtless energy and activity of the younger members of the two regal courts with the bearing, impressive even to solemnity, of the high official personages who, upon occasions such as this, were always in close attendance upon their sovereigns. Randy watched them with more than common interest, for he knew they would soon be summoned to council. This man, though cast in so rough a mould, was gentle and gracious in heart and mind. He had been known for years to the good people, and they delighted to do him kindnesses. They led him to where THE RED DEER SHED THEIR HORNS—and brought him the richest and earliest of the WOOD STRAWBERRIES. When the sky looked blue above, and the summer breath stirred the trees—so that all said, "the fair weather is with us now;" they showed him where the little cloud was rising, herald of the Storm King; they taught him to dye wood, so that common fir could not be known from the arbutus or the charmed yew, so prized by strangers; they gave him knowledge of the virtues which dwell in herbs and flowers — of palmistry — of murrain stones, and fairy strokes — and filled his mind with fables and old tales. Had he lived in earlier times, Randy would have suffered wizards' martyrdom. As it was, he was as often called "Randy, the Fairy Man," as "Randy, the Woodcutter,"—and he had certainly imbibed some of the spirit-feeling with the spirit-knowledge: he was keenly alive to the beauties of Nature; heard sweet music in the murmurs of brooks, and tuneful melodies from the leaves of trees. He could tell what the south breeze whispered to the west, and gather the birds of the air around his head—be they ever so wild. He wore a four-leaved shamrock in his bosom, and a wreath of mountain ash circled his conical hat. The wildest deer on Glena would neither harm him, nor fly from him. Whenever he passed through a village, or rested himself beneath a tree, CHILDREN WOULD CROWD ABOUT HIM; and if he gave them but the blossom of a daisy, they would think themselves happy. His only enemies were the eagles; the echo of their screams, or the shadow of their wings, were the only natural sights or sounds that damped his spirits. His haunts were the ancient hollow oak and the green grass slopes whereon grew THE FOXGLOVE—flower chiefest in favour with the Beings of whom Randy did not fail to own himself the faithful and true ally.

He would have enjoyed the pranks and oddities of the fairy tribes much longer, but that his attention was aroused by a smart tap on the cheek from the wand of the chancellor. "I am commanded by his lordship," said a dapper little official, his secretary, in a dark cobweb robe, and a wig composed of the down of the wild rush, "to tell you to do something rational for his amusement; we have taken much pains with your education, Randy," he added, "and would fain see its fruits."

"Would his honour like a story grave or gay—of his own, or of our people?" Having obtained leave to use his own discretion, Randy bethought him once or twice, and then, with a low bow to the great dignitary of fairy-land, he said:—"Flowers, my lord, are very beautiful to look at—and very sweet to smell—but if you were much among the tip-tops of the family, you would be surprised at the odd ways some of them have, and the airs they give themselves. Well, those I am talking about had been used to a deal of tenderness, and were brought up under the warm shade of a fine glass-house; and the beautiful lady that tended them, said, one day, 'The roses in the flower-knot last twice as long, and are much sweeter.' Well! yer Honour never heard anything like the rustling of leaves the flowers got on with, when they understood what the lady said; being brought up lonely and grand, and looking out on the world through glass windows, they thought everything in a garden must be low and common. Yer Honour, they looked down on the flowers of the garden, just as much, or may be more, than the flowers of the garden look down on the flowers of the field—instead of *looking up* to the GREAT CAUSE of all the sweetness and beauty they possess—who knows that if fine flowers are the most admired, the flowers of the field make glad the hearts of the greatest number of innocent children, who enjoy a heaven of happiness in gathering the cowslip, the wild violet, and the star-eyed daisy: to say nothing, yer Honour! of the favour your people show—in preference to all the flowers that ever grew in a garden—for the banks of thyme, the blue-bells, the silver cuckoo blossom, and the purple foxglove."

This procured Randy a round of applause.

"To go back, my lord, to the pampered flowers; some change of fortune coming on the lady, she was obliged to leave her palace of a house, and take shelter beneath the roof of a cottage—'there's some of my dear flowers,' said the sweet lady, 'able to bear removal as well as myself, and who knows, but we may be all the stronger and better for it; I hope we are not too far gone in luxury to prevent our enjoying comfort.' So she placed them in her cottage-garden; her favourite white rose folded the protecting moss closely over her bosom, lest she should catch cold, and—a—I forget the name of it—shut itself as safe up in its leaves as if it was going a journey of a thousand miles, and looked with a wave of contempt upon the manner in which the garden flowers strove, out of civility, to make room for it; while one or two grave blossoms—of the sage class—knew they should get stronger and better from being in the fresh pure air of heaven, and admitted that their new neighbour—the rose of the garden—was in every respect as much the lady as the rose of the glass-house; in the morning, the garden rose unfolded to welcome the sun, and to hear the early hymn of the birds, and to see how her buds were growing; and as the dew-drops, one by one, ascended to the clouds that had left them during night, for her refreshment, she perfumed them for their journey, and graciously thanked them for their care: but the pampered flowers bent beneath the dew, and complained of the damp and chill; and the delicate rose said that her dress was *tossicated*, and shook off the dew-drops so roughly in her pet, that the tender things broke into atoms, and the proud flower desired they should visit her no more, as she was too high-born to be treated like a common flower; what was a refreshing blessing to other flowers, her refined ignorance—"

"She should have learned of us," interrupted the chancellor.

"She learned of NATURE, my lord, at last," continued Randy, "for the next night not a sparkle from any cloud visited her leaves, and she saw the fleecy moisture enveloping the other flowers, and felt that the Nature she had scorned, was comforting her children, and whispering to them to be of good cheer, for that next year their blossoms should be fairer and wax stronger: and the gentle loving dews clustered upon the buds and leaflets; and at last, as morning drew near, a sharp dry air made the most impertinent inquiries concerning her quarrel with the dew-drops, and whistled spitefully in her face, and ruffled her leaves, so that the next day the hot sunbeams entered into her heart; and in the deepest humility she petitioned to be treated as a common flower, convinced that—"

The moral of Randy's tale was scared from his lips by a message from Queen Nightstar to the chancellor, and by the noise made by Honeybell's page in rousing his lordship from the heavy slumber into which he had fallen.

"Keep up, mistress," said the Nurse; "we've bothered the old doctor. The jewel it is!—so like it's father. A girl 's born lucky that's like it's father! What do you say?—'It has no father?' It has two, lady, dear: one in heaven, and one over—about—around—us all!—the very King of Heaven is the Father of the earthly fatherless!—may He mark it to grace! Think of the comfort she'll be to you—to be your own; the weight of the world isn't half weight to the young mother who looks at her sleeping babby. 'You want to see it?' I am sure you do; but wait till Nurse puts on its pretty cap, and makes it sit up like a lady. I tell you, dear, it's the very *moral* of its father."

"His child!—his child!—his own child! To smile like him—to speak like him! Are you sure, Nurse, nothing will happen it—nothing take it from me? I have a strange feeling, as if my child were in danger. But what danger?—there is nothing could have the heart to take my baby from its lone mother."

Randy felt the tears gathering in his eyes, but they were quickly changed to tears of joy—for he saw the WRITHING, MISSHAPEN SHADOW, that was to have been substituted for Geraldine's infant, forced by a number of the attendants, to leave the cottage. He then thought he would peep into the interior. There was no doubt about it; Queen Honeybell looked sulky; but the lamp in Nightstar's bosom shone more brightly than ever, and her words fell on his ear more full of music than the robin's winter song.

"Let us endow her for the world, and against the world; it is some time since we have permitted the child of our choice to remain exposed to the temptations and imperfections of mortality: let us guard her, and yet leave her with her mother." What music and tenderness were in Nightstar's words, as she continued—"I am looking at this moment into that young mother's heart; I see how new feelings stimulate its pulsations: I see it expanding—swelling forth its very essence into the new life, which though mysteriously parted from it, is dearer to it than ever; there is a whole universe of love—pure, unselfish, spotless love—love without limit, boundless as ocean, and deeper than its deepest caves—in that sweet mother's heart, towards the little lump of half-animated clay that is *her* child. Oh, sister majesty! if it was given to you to see the future that whirls through her brain! The great Power of all has poured into her a new nature—a stronger motive and firmer principle of life: her very heart is enlarged.

"A child deprived of its father, and born on Midsummer Eve, is by right our own," said Honeybell, pouting; but you have always some whimsey in your head about these lumps of clay. I do not envy you your power of seeing thoughts and hearts, believe me!"

"Let it *be* ours," persisted Nightstar; "let us pour into its heart and mind whatever of good we can; but let us not take it from its mother." The Queen of Earth's fairies bent her head in no very cordial acquiescence; and the aërial troop, seeing that their Queen had vanquished, were mightily pleased thereat, and played sundry fantastic tricks; now opening the baby's sleepy eyes, to ascertain their colour, sleeking its small quantity of downy mole-like hair with their tiny hands, endeavouring to straigthen its little wrinkled fingers, and sadly retarding the Nurse in its adornment, by untying the strings as fast as she tied them.

"Sister," persisted Nightstar, "help me to endow my favourite."

"We never agree on educational matters," answered Honeybell: "you are too ideal for me—better have her all to yourself."

"You do yourself injustice, sister. Let us wave our wands, and show the young mother, as in a dream, what may be the future qualities of her soul's idol: let us bestow on the fairest of earth's blossoms the most precious of all gifts that woman can receive or bestow: let us gift her with LOVE."

"Rubbish!" answered Honeybell, pettishly—"the source of woman's misery."

"And happiness!"

"I would gift her with beauty, wealth, and spirit."

"Let her mother determine," said Nightstar; "let her mother determine. Do you offer your gifts, and I will offer mine!"

The pallid mother trembled in every limb while the Queens performed their spells above her couch. At first her vision was perplexed: she saw, floating around her, those animated atoms of the mysterious world who have so much power over our destinies—without recognising what or who they were. At length she singled out the two Queens—Nightstar, as a living thing of light—Honeybell, as only a creature, beautiful and minute. The Nurse saw that Geraldine's eyes were fixed, and that she seemed entranced; this, she fancied, was but a wile to get her to take her eyes off the child. Presently, her lady's lips moved, and she spoke softly and slowly, as if replying to certain questions, which the Nurse did not hear. "Whatever will give her most happiness, and make her most beloved—no woman was ever happy who was not BELOVED," she said. There was a pause after she had spoken these disjointed words; and the Nurse observed that her soft eyes wandered first to one side, then to another. She tried to call Randy, but her tongue refused its office; she clutched the infant firmly in her arms, and kept her eye steadily upon it. Again words came faint and wearily from the mother's lips, while her eyes were fixed. "Thank you, thank you—if you cannot prevent the world from assailing her—it is well to teach her to endure—we must all do that—the more love, the more endurance—riches, honours, and beauty, are fine things—but LOVE IS THE PERFUME OF LIFE." There was another pause, and the young mother's eyes were illumed by an expression of tenderness, resignation, and joy, such has had never gladdened them since her widowhood. Her lips quivered, and after a time, large tears welled forth, but disappeared before they reached her cheek—removed by some invisible agency. "There is good to be gathered from both such sponsors," she said again; "but *you* think my thoughts—to be LOVING and BELOVED. So let it be!"

A soft mild light shone through the chamber—the atmosphere was filled with most sweet fragrance, and music soft and low. The Nurse urged by

an irresistible influence, arose, and placed the INFANT ON THE MOTHER'S BOSOM. And as it drank its first draught of LOVE, it became imbued by that regenerating essence which cheers us from the cradle to the grave!

MARGARET AND FAUST.

[FROM THE PAINTING BY ARY SCHEFFER.]

THE works of Ary Scheffer, from Göthe's most popular work, are already very deservedly celebrated throughout Europe, although they publicly appeared only at the last Louvre Exhibition. Faust—especially with the German schools—has always been a fertile source of subject-matter; but, while hundreds of other versions fall still-born from the easel, Scheffer's readings of the poet cannot fail to be remembered. If Göthe's theories of painting be impracticable—irreducible within the stubborn limit of practical art—he has yet in his other writings opened a new world to the painters of his country; but as we see daily, it is one in which none can live save those who, in the scale of the ideal, more or less approach the great German poet. In imitation of their poets, the painters of Germany have allowed themselves a boundless latitude of imagination, insomuch as to lose the link which should connect their impalpabilities with the abiding and tangible forms of reality. To this, Ary Scheffer is a memorable exception. The French school has in many instances imitated the Germans even in this; but they have not gone to the same lengths. Ary Scheffer frequently, we may say, transcends his texts, but we generally find that his annotations are what the poet has left unsaid or forgotten to say. Against the vulgar error in ideal license, Burke beautifully cautions Barry in these words;—"It is not by copying antique statues, or by giving a looseness to the imagination in what are called poetical compositions, that artists will be enabled to produce works of real merit, but by a laborious and accurate investigation of Nature upon the principles observed by the Greeks; first, to make themselves thoroughly acquainted with the common forms of Nature, and then, by selecting and combining, to form compositions according to their own elevated conceptions."

Now this admirabe combination constitutes in Scheffer's works the rare desideratum. In the composition, of which we append a copy, he has *intensely* realised the conception of the poet. Margaret is first presented in her innocence to the wondering gaze of Faust; a scene to which we may suppose the evil spirit to allude when he torments Margaret in the church:—

> "Wie anders Gretchen war dir's,
> Als du noch voll Unschuld,
> Hier zum altar trat'st,
> Aus dem vergriffnen Büchelchen,
> Gebete lalltest, &c."

In the figure of "Margaret coming from Church," simplicity and innocence, according to the fiend's description, have been the great purpose of the painter, and he has inimitably succeeded. The head has much of the manner of treatment found in those of Raffaelle, and above all, resembles one of his early portraits, which adorns a saloon of the Pitti Palace. And not less striking is the close, active, and deeply interested observation of Faust, whose features do not exhibit mere vitality, but describe an impassioned intelligence. The conception is realisedin a manner to show the perfect innocence of Margaret in contrast with the catastrophe.

FORMS OF THE ANTIQUE,

AS APPLICABLE TO BRITISH MANUFACTURES.

By F. W. Fairholt, F.S.A.

In the consideration of so extensive a subject as FORM, as it is exhibited in the varied works of antiquity, including that comparatively modern-antique period, the middle ages, and that still more modern one yet unclassed, the articles fabricated in which are generalized under the vague term "old-fashioned,"—it must be obvious that a "Parthian glance" can only be given to many things, and that others may altogether remain unnoticed; as it is the leading principle of these papers, *not* so much to consider the *history of form*, as its applicability to modern usages; and thus a great deal that possesses both beauty and fitness considered in reference to the age and manners of the people for whom such constructions were fabricated, would obviously be inapplicable to articles of domestic use or ornament in the present time, and will only come into our plan, inasmuch as they exhibit the proper working out of good governing principles, which should give laws to modern art, as they invariably did to that of the ancients.

It will therefore be perceived that our plan is diffuse and miscellaneous—

"The world is all before us where to choose,"

and we may range from the days of Ptolemy to those of George the Second, taking here and there a bit or scrap of pattern or ornament, a Greek vase, a Roman tripod, a British urn, or a Saxon ornament, just as the case may warrant; and endeavouring, from such varied materials, to deduce some useful hints to pattern designers and manufacturers. Neither shall we fetter ourselves by any pledge to give an entire article; for it is the case in antique as in modern fabrics, a part of the design is occasionally better than the whole. When this so appears, a handle, a spout, or a portion of ornament, is all that may be copied from an entire figure; but it is hoped, by these means, that a collection of very varied reference may be formed—gathered from all sources, and capable of general utility.

And as the next best thing to knowing what *should be* done, is to know what *should not* be done, it may occasionally be our lot to exhibit a few false constructions, and explain their insufficiency; while any modern articles of peculiar excellence may also be admitted, when they are to be considered as successful specimens of the working out of good ideas.

It is a remarkable fact, that the governing principles of art, in early ages, was purity and simple elegance, and that exceptions to this rule were rare. It is only in the more modern times that we find *bizarre* forms and quaint over-loaded ornament applied to articles of use and luxury, as if the necessity for novelty could only be satisfied by revelling in the monstrous and the absurd. The leading lines in objects of early art flow gracefully, the outline is not so frequently broken into harsh, fanciful, and unprincipled forms; such, for instance, as we see in the ornamentation of the Chinese, their vases, decorations, &c. This distinction may result from the one originating in the grotesque imaginings of man, while the other is founded upon the constructions of nature. The natural cup of the flower, the most poetic of drinking vessels, and which has been in all modern countries appropriated to those "tiny revellers," the fairies, suggested itself as an elegant type to the earliest nation, with whose arts we are familiar—the Ancient Egyptians; and here we have a

drinking, cup, of porcelain, from the paintings at Thebes, the archetype of which was the lotus of the "flowery Nile;" thus, the most beautiful and evanescent of earthly things became secured to the eye of taste for its enjoyment, at seasons when the originals had faded.

As early as the reign of Thothmes the Third, in the fourth year of which Sir J. G. Wilkinson supposes the Exodus of the Israelites to have taken place (B. C. 1491), we meet with examples of purity of design well worthy of attention. The two vases here

engraved, from paintings at Thebes, are, in the original, ornamented with plates of metal, like overlapping scales, which have been here omitted, as they are only given as examples of simple outline. The second of these vases would do no discredit to any age; it possesses all that flow of outline and elegance of proportion so remarkable in Greek design. The handle is the only objectionable part, and the objection there principally lies in the abrupt termination and inward curve of the bottom part. In a Greek vase, we should have found it adapt itself to the main figure, and have flowed more insensibly into the principal lines of the composition. The cup beside it is a reproduction of the same idea in a truncated form; the handle is small, but its squareness at top is subservient to the main design, and prevents the harshness of the straight top from being offensive. With a slight modification in its height and its handle, it would make an elegant coffee-cup for the modern table.

The Etruscans improving on the Egyptians, as the Greeks improved again on them, produced forms of the most elegant kind. The example

here given is as simple and favourable as any, being entirely composed of curved lines, which, however various in flow, or however suddenly they meet each other, are never disagreeable, but carry the eye pleasantly over the entire composition. Not only in *form*, but in *colour*, these early vases are good. Dull red and black were the only colours at the designer's disposal; and the strong, yet subdued effect, produced by such simple materials, is peculiarly noticeable: the figures are generally solid, the outline scratched through to the ground tint when necessary, and strong relief produced by very inartificial aids. The way in which the black and red is laid out is also peculiar; and it may be worth noticing here that the *tint* of the red has more to do with the harmony of the design than may be imagined, and that one source of the badness of modern manufacturers' imitations of Etruscan vases is the brightness, or lightness, of the red they use. It has less of the *earthy* tint of the Etruscan red, and is singularly offensive to the eye of any one accustomed to the prototypes. This may be worth consideration.

Perhaps one of the most elegant Greek vases in existence is the one here figured from the original, in the museum of Sir J. Soane. It is well worth the study of the modern manufacturer, both for its form and its colour. So varied is its outline, and so enriched its ornament, that it would not be easy to point out a more favourable specimen of the plastic art of a nation whose taste has been unrivalled. The complicated design of this vase takes in an abundance of form—from the elegance of the female figure with its flowing drapery, to the creeping tendrils of the plant. Architecture is also made to aid the design by its solid regularity of line and elegance of proportion; its angularity and harshness relieved by the simplicity of the scroll filling the sides, and reposing on the band of angular interlaced work bounding the design at bottom, which is peculiarly Greek. The neck rises from a similar border, above which is a female head peeping amid rich foliage: the pattern above is divided into varied compartments, the rim decorated with the involuted scroll, also termed *Greek*, but which, in reality, is the invention of the ancient Egyptians, as will at once be exemplified in the vase here given, from a Theban paint-

ing, upon which the same scroll occurs, as well as the ovolo moulding forming the body of the vase, and which point to these early designers as the originators of the style. In fact, the vase before us is quite the same as Greek—the heads of the animals only being peculiar to Egypt. This people were fond of thus introducing the head of the ibis, oryx, gazelle, &c., in this manner, but ever remaining true to the study of nature as the archetype. There is a peculiar elegance in the head, horns, and neck of the animal here adopted; and the vase, deprived of the assistance given by their outline to its form, would lose entirely its character and spirit; and the idea may be reasonably indulged that many of our agricultural presentation cups might be advantageously decorated in a similar way.

The vase placed beside Sir J. Soane's, in the previous cut, is one of the more usual forms adopted by the nations of antiquity. The curves are here less elegantly disposed, but the blank centre is intended for groups of figures, and, when filled in, is agreeable, and less monotonous. The greater severity of its outline contrasts well with the easy elegance of the companion figure.

The same flowing line, the same elegant outline, met the eye constantly in the palmy days of Greece and Rome. Here is a bronze culinary vessel exhumed at Pompeii, and, like our modern cauldron, or hook-pot, designed to hang over the fire; yet there is good taste reigning throughout. The handles are well designed, and the scrolls beneath agreeable to the eye; while the entire figure, though beautiful, is as equally subservient to use as the ugliest of modern pots may be.

Thus were things adapted to their uses in olden times, without a sacrifice of elegance to necessity. A remarkable example is next given, which was also discovered at Pompeii, and is curious in form and rich in ornament. "The cup is elegantly finished with a double row of ovoli. The handle is elaborate and elegant. Its design seems taken from a flower-stalk, which divides at top, and falls down on each side of the vase on two cornucopiæ.

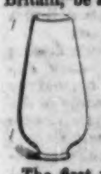
Two goats recline upon the edge of the vase, looking towards each other. The junction of the lower end of the handle with the vase is richly ornamented with acanthus leaves, and a winged child amongst them holding a wine-skin. It seems from the ornament to have been a wine vessel, and probably was used in sacrifice as well as for domestic purposes."

Of the applicability of ancient form to modern usages, a curious instance may be seen in the two glass vessels which are here engraved. No. 1 is

from the museum at Treves, and is of ancient Roman manufacture, capable of holding a quart. No. 2 is of modern workmanship, and is now used in Germany and Prussia as a water-bottle for the table,—the wide-spreading neck serving to make clear the distinction between the water and wine-bottle.

In these days, when the classification of wine-glasses and decanters is an object of solicitude, it may be worth the attention of the glass maker of our own country to look to this distinction, as it has been worth that of his continental brother.

Antique form has frequently been thus made available to modern uses. In the little cut here given from a small cup in the paintings of the Pantheon at Pompeii, will be recognised a pattern introduced by Wedgwood, and adapted as a chimney ornament, or match-pot, by that tasteful manufacturer. In his hands it became an elegant thing for universal demand, and its surface was susceptible of varied and graceful ornament. Might not the accompanying small vase, the production of early Britain, be also modified and adopted by us? Its form is elegant, and it is also susceptible of much in the way of modelled or painted ornament.



The early pottery of England, however coarse in its material, is singularly free from objection in design, as far as form is concerned; there are also some peculiarities of decoration worthy of attention.

The first vase here engraved is made of dark clay, upon which an ornament is laid by the

painter: it is a thick coat of a yellowish white tint, which lies in a solid mass upon the surface and which is productive of a good bold effect. When it is considered that these vases are of the most ordinary kind, and of even rude manufacture, it is surprising to see how graceful they are in form. The second in the cut above given is equally good, and the ornament peculiarly effective and simple, relieved as it is by the dark clay. Thus the rudest form never partook of a character which was offensive to the eye, and the flow of the curve was never allowed to degenerate into fanciful awkwardness. The scrolls upon them were generally good, and evidently from the Greek model, as in the instances here given.

If we look into any antiquarian work describing the exhumations from early graves, we shall find the cups and vases therein discovered generally good in shape, and our early ancestors seem to have seldom departed from this law, however much they varied their forms from classic authority. But it may here be asked—How are we certain these articles are of British manufacture? The answer is direct. They have been discovered in great quantities in the kilns constructed during the Roman dominion in this island; but they are distinct both in form and materials from those imported by that people. The forms and patterns comprise almost an infinite variety, from the first rude efforts to the elegant result of perfected art; and it is no unusual occurrence to meet with hundreds of specimens in a particular locality, scarcely two of which are precisely similar.

The manufacture of pottery in this country during the Roman period was very great. In the vicinity of Castor, near Peterborough, Mr. Artis discovered kilns and the debris of pottery over a space of upwards of twenty miles, showing how extensively the trade was carried on at this period. The Upchurch marshes on the banks of the Medway in Kent, are covered with the debris of pottery to the extent of some miles, and perfect vases are frequently obtained by the fishermen; the sides of the stream being strewn with fragments. During an exploration of this part of the country at the spring of this year, the two vases here engraved

were discovered with many others, and are deserving of attention, for the peculiarity as well as the elegance of their shapes. The ornament on each is simple: that upon the first of the two is very ingenious, the straight lines which fill the central portion of the vase, and which would be offensive if they met the boundary line above at right angles, as they do the one below, are broken by the introduction of the circular ornament surrounding the vase. The whole design is of the simplest kind, and might be again reproduced for modern usage.

In the remarks now made, and which I shall continue in my next paper, I have chiefly considered the form of plastic materials used in domestic life. These remarks are but introductory to a more extended view of FORM, whether in ornament or in the varied range of articles of general utility or luxury. It is, however, necessary to show how essential it is that the very basis of all should be *good form*, for the most elegant decoration on an article badly constructed in its outline must be thrown away; and for this reason the gilding and painting bestowed on many only render them theatrical and obtrusive; and this obtrusiveness makes their vulgarity of design still more offensive. The hints here thrown out, or which may hereafter be given, are but intended to lead the mind to think on these things, and to show that the leading principles of elegance cannot be wantonly violated in the construction of any article with enduring impunity. Fashions change, civilized life alters; but the principles of beauty always remain, and that only can be considered worthy of remembrance which is in some degree subject to its laws.

THE STUDIO OF PAUL POTTER.*

THIS is an engraving from a charming picture by Lepoittevin, a distinguished member of the French School—of whose works we have already spoken in terms of well-merited praise. The artist paints many small pictures, to which he communicates a high degree of finish, but without the slightest hardness or loss of breadth. His resources in subject-matter are abundant, from extensive reading, and his works are always marked by point and interesting incident. This picture, "The Studio of Paul Potter," is an agreeable example of Lepoittevin's most successful productions: it represents no particular passage of Potter's life, but simply shows him working, as he did, in the fields—a practice whence his works have derived their peculiar truth and freshness; and of this practice, it may be observed, that the smallest genuine rescript from the face of Nature possesses a charm beyond all the vain glory of manner. Among our own landscape painters, it has not always been customary to study natural objectives so closely as now: a striking and curious evidence of this, if such were wanting, was Sir George Beaumont's question to Constable about the place of the "brown tree," in a landscape; and Constable's answer was truly characteristic of himself—of a man who despised everything like a recipe for painting, working only under the authorisation of Nature herself. Paul Potter was the most celebrated painter of his class, and one of the most famous of the northern schools. He was born at Enkhuysen, in 1625, being the son of Peter Potter, who painted landscapes with sacred subjects,—but for whatever fame he may possess, he is altogether indebted to his son. Paul Potter may be said to have spent half his life in the fields, where he sketched every object that was likely to enter advantageously into composition. The scenery of all his works is truly that of his own country, and marked by the most perfect simplicity of character. None of his pictures aim at anything beyond the accurate representation of the objects of which they are comprised; but this accuracy is the great merit of his works.

At this period, landscape painting was cultivated with great success by that class of painters who limited their aspirations to simple imitations of their native scenery: thus we find in their productions no attempts at the ideal—we accordingly see the distances of these works no longer melting into a veil of mist, but remotely retiring, studded by those well-known objects which still characterize the landscape of the low countries. Although Potter is properly an animal painter, there are many of his works belonging to the landscape class; one of the most remarkable of them is that in the Hermitage at St. Petersburgh, representing a herd of cattle at pasture, under lofty oaks, before an old cottage, the centre of the animal group being a cow well known to the admirers of Paul Potter. It is a most curious fact in the history of genius, and especially in that of art, that the most distinguished men are often contemporaries. Potter was one of a galaxy of other primary stars—of which were also Berghem, K. du Jardin, Wouvermans, Ruysdael, &c.

Lepoittevin has many imitators in the class of subject which he has chosen, but few of them approach him, either in their selection of subject, or its treatment. Among his smaller productions are many containing simply a few figures and accessories in an open scene, agrouped without reference to particular incident; and even these small pictures are rendered pleasing beyond what could be conceived of objects so insignificant in themselves, but so important and valuable in these simple compositions. With the talent and power of this gentleman there are but few of his school who confine themselves to materials so unaspiring as an anecdote, or a few simple figures. Among a certain class of artists, as well of the French as of the German school at this time, there is a yearning after the horrible, the mysterious, and the supernatural; but in Art, as in Literature, the impressions left by that kind of narrative called *memoir*, in which the French so much excel, as based upon truth, are infinitely more grateful than any remembrances of the extravagant visions of a morbid imagination.

* The accompanying print is engraved from this picture—perhaps the most famous of Lepoittevin's works—by Mr. Alfred Revel; it is published exclusively in the "Art-Union Journal."

Painted by Le Fontevin

Engraved by A Reval

THE STUDIO OF PAUL POTTER.

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GERMAN CRITICISM ON BRITISH ART.

[We rejoice to find our German neighbours paying to English Art much greater attention than they used to do, and treating our English Artists with far more consideration and generosity. We may take this opportunity to state that the ART-UNION is continually quoted by the "Kunstblatt," the "Kunst-vereine," and the other Art-publications of Germany; and it will not, we trust, be presumptuous to add that they have frequently referred to our labours in terms highly gratifying and extremely complimentary—more than one expressing regret that Germany has no publication conducted upon a plan so worthy of the great subject. The following criticism is written at least in a fair spirit; it is not now as it was some four or five years ago, when we entered our protest against a Report such as that drawn up for the "Kunstblatt" by a Dr. Merz: a better and kindlier spirit pervades the journal; and for so important and desirable a change we are, no doubt, much indebted to the learned and estimable Dr. Ernst Foerster, one of the Directors of the "Kunstblatt," who some three years ago visited London—we may venture to say, chiefly in consequence of our suggestions that he ought to do so, and our entreaties that he would do so—and examined carefully not only our Public Collections, but such of our Private Galleries as contained examples of British Art. The result was, that he returned to Germany impressed with a high notion of our powers and our performances—respect for our Artists and a just estimate of their works—and ever since the "Kunstblatt" has manifested an earnest desire to accord us justice. The first criticism that appeared in the "Kunstblatt," after Dr. Foerster's visit, was by him: we gave a translation of it. We publish the following criticism just as our correspondent has transmitted it to us. We could have wished it longer; that many other works had been noticed; but, generally, it is highly creditable to the judgment, as well as the liberality, of the writer.]

THE KUNSTBLATT, as on former occasions, contains a Report of the late Exhibition of Modern Paintings in the rooms of the Royal Academy, having in view to acquaint its German readers with the progress and proficiency of British Art. The writer, in a few preliminary remarks, corroborates the opinions on this very important subject contained in preceding notices—stating that, whilst the (properly so called) Historical branch, notwithstanding great efforts have been made to raise it, is, comparatively speaking, very scanty, the higher class of *genre* painting appears evidently to prevail. This prevalence the writer attributes to the taste for *genre* novel-writing, which, in England especially, has attained the highest degree of perfection. After alluding to the stiffness and, as it were, chilling character of English religious painting, it is asserted that, in all the branches of Art which are founded on a thorough insight into Nature, and its true conception and representation in portrait and landscape painting, the superior talent of English artists must be acknowledged, and England may, before all nations, in either branch, be said to have the greatest claim to eulogium; though in portrait painting a great many variations in style and taste, both in a good and a bad sense of the expression, are apparent. In works of large dimensions the design is scarcely correct, and, generally speaking, a deficiency of elementary skill is observable—a defect sometimes counterbalanced by eminent talent and great knowledge of colouring. In spite of a great many very curious efforts in this respect, in ancient and modern artists, the higher-gifted English artists of the present time approach more than the artists of any other country to the grandeur of the Venetian school. Speaking generally of the seventy-eighth Exhibition of the Royal Academy the writer says:—"I observed on one side great richness; on the other, oppressive poverty. The number of the works exhibited is indeed not inconsiderable, though it cannot possibly compete, in this respect, with the German Exhibitions: for amongst the 1501 specimens there are not above 722 oil paintings, and of these there is a large number of works which, on account of their little merit, ought not to form part of such an Exhibition. The rest consists of miniatures, drawings, medals, &c., larger sculptures not included. Thus the number is limited; but this should not be complained of, if the intrinsic value were in an inverse ratio. Let us review what most deserves to be spoken of. I am, as it were, horrified with the extremely limited number of historical paintings of any eminence; and I believe that in no foreign exhibition could such a phenomenon occur. It is astonishing that the History of the country, so rich in subjects, has afforded so very little to its respective artists. The work of greatest merit in this branch is G. HARVEY'S, 'The First Reading of the Scriptures in St. Paul's.' The arrangement of the groups and the general expression are most praiseworthy. The figure of the reader, a young man of simple manners but expressive features, evincing no slight degree of trepidation, belongs to the lower classes. The various feelings of the hearers—the old men, women, &c.—the attitudes of the clergymen, vexed at the intrusive assumption of their official rights—all this is excellent. The massive architecture of the old church, with its large columns and gorgeously-sculptured low walls, has been skilfully used to support the impression of the figures. The colouring is somewhat too dark and heavy as regards the general effect; but the execution itself is most careful, displaying a thorough knowledge of the subject in the artist. An engraving on copper, by R. GRAVES, of this painting, is now finished, and forms one of the most excellent specimens of this kind of English modern Art, principally with respect to the characteristics of the piece, and the drawing. The excessive darkness of the colouring in the original has been a difficulty which the engraver could not wholly surmount.—P. F. POOLE exhibits 'The Visitation to the Sion Nunnery at Isleworth, in Middlesex, by the Commissioners of King Henry VIII.,' which event was followed by the secularization of this great convent. There are talent and life in this picture, much variety in the expression of the heads, and skilful composition; but there is evidently too little earnestness, and even involuntary caricature is displayed. —The painting of D. MACLISE, 'Ordeal by Touch,' is rich in figures; but, notwithstanding the unquestionable talent of the artist, as far as the groups and the unnatural colouring are concerned, I am induced to consider the painter wholly in the wrong path. The latter fault, chiefly discernible in the bluish indistinct lights, and a dry, heavy, fundamental brown colour, together with sharp-edged contours, is so often occurring in the works of this painter that there is little chance of seeing him return to the genuine truth of Nature.—W. DYCE is of the small number of those who, approaching the Perugino-Raffaelle time, follow the principles of the school of Overbeck. His 'Madonna with the Infant Christ' in this Exhibition is of unique appearance; it is graceful, but somewhat cold in expression and colour.—'Magdalen embracing the Saviour's Feet,' a large picture of J. Z. BELL, is one of the most unhappy renderings of this beautiful subject.—Of S. A. HART we see 'Dante Alighieri writing his divine Poem on the Influence of the Inspiring Scriptures,' a demi-figure of accomplished conception, though a little soft in its characteristics.—'The Judgment of Paris,' by W. ETTY, appears more as a caricature of the three goddesses than a serious representation; becoming rather ludicrous by a *soi-disant* spirited but rough execution. 'A Female Bather,' by the same, exhibits only a kind of modelling, being not very agreeable, but displaying much study of Nature.—A. JOHNSTON'S 'Flora Macdonald introduced to the Fugitive Pretender, whom she contrives to save,' comes near to the character of a *genre* painting, and is not without merit, but it is impaired by the badly-represented principal figure of Charles Edward.—Of still more *genre*-like character is E. M. WARD'S picture, 'Lord Clarendon dismissed after his last Interview with Charles II. in Whitehall Palace, in 1662.' It is a very admirable and tasteful composition. The particulars of this very interesting work are painted with much life and energy, reminding one of that elegance which is generally met with in modern French paintings, and extremely well suited to the time and place of the historical incident.—We now arrive at the higher description of *genre* painting. There are very praiseworthy works of A. EGG, W. P. FRITH, C. R. LESLIE, R. FLEURY, and M. CLAXTON. Among the first-rate works of the Exhibition there are two pictures by W. MULREADY and A. SOLOMON: the former, 'The Selection of the Bridal Dress,' a most pleasing composition, full of elegance and graceful spirit, with a tincture of old-fashionableness of accomplished execution; the latter, 'The Breakfast,' of very successful execution in its characteristics as well as contrasts.—T. UWINS'S 'Nun Invested' and F. STONE'S 'Soft Hours' display a little sentimentality, but are not without merit and impressive feeling for beauty.—T. F. MARSHALL'S 'Parting from the Parents' House' is a genuine English family picture, distinguished for its expression of truth and affection.—A picture, 'A Mother Fondling her Baby,' by LESLIE, is of extreme *naiveté*, wanting but little of the highest degree of perfection. The same must be said of FRITH'S 'The Labourer's Return.'—E. LANDSEER has once more exhibited new proofs of his inexhaustible talent. The picture 'Refreshment' is of such striking beauty and individuality as to engage unremittingly the spectator to behold it. I must particularly mention the real animal sceneries of Landseer, by which the artist has reached the highest degree of reputation among all the living artists of the present age. Several subjects are mere repetitions, but of never-terminating variety—displaying the artist's thorough insight into the nature and characters of the animals represented, and evincing new charms. The pictures of T. S. COOPER and R. ANSDELL are evident imitations of LANDSEER'S creations, but they exhibit much talent and freedom of motion.—W. COLLINS'S 'Catcher of Craw-fish Returning Home' is a very nice little picture, the landscape skilfully united with the group; the former element is prevailing in another picture of the same painter, 'Meadford Bay, Torquay, with Children seeking Shells.'—F. GOODALL'S 'Spanish Country People on their Retreat from the French' is very well composed, and shows much truth of expression. —The works of a frequently-named artist, J. M. W. TURNER, can only be cited to rank them in the class of the worst and most ludicrous aberrations which the art of painting could ever be subjected to. This sort of working is not painting at all. Mr. Turner takes a piece of canvas; makes a yellow, red, or blue colour-spot; extends at his pleasure these spots, throwing in a certain number of straight, curved, perpendicular, and horizontal lines; allowing then the fancy of the spectator to find out from this confused mass of spots and lines the figures of buildings, human beings, trees, clouds, angels, and demons, or anything else, and then gives the abortive child a name. Turner *has* been a very skilful painter, and his works expressed admirable effects of light and colour; at present there is neither design, painting, sense, nor reason, in his pictures. The spectator is not really aware of what he has before his eyes —perhaps a painter's sarcastic strictures or pleasing satires; but all these things are meant in strict earnestness. Historical paintings and landscapes are one and the same—all unintelligible, properly out of existence, or only existing in the fancy of this artist.—There is an abundance of specimens in portrait painting—some few superior, a larger number below mediocrity, works which ought never to have left the modest precincts of private dwellings.—PICKERSGILL, LESLIE, DUNCAN, PHILIPS, PARTRIDGE, LANDSEER, BUCKLER, GRANT, GUSH, SAY, JOY, Count D'ORSAY, &c., have largely contributed, most of them works of considerable eminence.—F. GRANT'S large likenesses of 'The Queen' and 'Prince Albert,' the former on horseback, the latter standing by his horse, both paintings destined for Christ's Hospital, are not the most exquisite productions of this artist.—There is much excellence in landscape and architectural paintings. J. D. HARDING'S 'View of Verona from the Quay' gives a perfect idea of the picturesque beauty and peculiarity of this city, so renowned in history and poetry. A worthy pendant of this work is W. LINTON'S 'Bellinzona,' descriptive of the Alps.—'An Italian Seaport,' by C. STANFIELD, shows in a high degree the transparent clearness of the southern sky. In a nicely-painted 'View of Ponte Rotto, at Rome,' this clear hue is much colder than the predominant colour of the Italian skies, which exhibit a close combination of clearness and warmth. Two other paintings of the same talented artist carry the spectator into Stanfield's proper element—the northern sea sceneries: they represent 'A Dutch Smack in Stormy Weather, with a Prospect to the Zuyder Zee, near Monnikendam.'—Another very exquisite marine painting is by W. A. KNELL, 'Boats on the Flemish Coast.'—From the class of works of foreign artists must be chiefly cited two marine paintings by GUDIN: 'Scheveling,' which has already been exhibited in several cities of Germany, and 'The Flight of the Captive, with a View of a Turkish Sea-coast.' In the representation of water the artist has displayed far more success than in a great many others of his recent too hasty and unfinished productions. His sky, with a too abundant violet tincture, is in all his paintings a matter of course.—T. DESSOULAVY'S 'Palace of the Cæsars' is inferior to many of his views of Rome, but not without merit.—We met several excellent works of F. R. LEE, in graceful and lively representations of the pursuits of English rural life.—Corresponding with the character of Stanfield, and exclusively painted in the same light-bluish tone, are G. E. HERING'S 'View of Lerici, on the Gulf of Spezzia,' and 'Martello Tower, near Rapallo, on the Riviere di Levante. 'A Summer Evening,' by T. S. COOPER; 'A Wood Scene, with Figures, in North Devonshire,' by W. F. WITHERINGTON; 'The Dawn,' by F. DANBY; 'Early Morning,' by W. COLLINS; 'The Sunset,' two paintings by W. G. BLACKLOCK and A. CLINT, the latter full of a happy effect, with the tranquil, long-extended line of the horizon and glowing light; 'Meadow, with Cattle,' by G. DEARMAN; 'A Cornfield,' by J. MARTIN; 'A Swamp in North Devon,' by T. G. SOPER; 'The Palace Garden,' by T. CRESWICK, with a graceful display of distributed lights; 'A Highland Cottage,' by W. SIMSON, are more or less talented conceptions, attractive and rich in the picturesque scenery of England; they please more by ever-varying middle tones and softened lights than by powerful and dazzling effects.—Of the greatest merit in the architectural branch is ROBERTS, the accomplished

artist. Every one acquainted with the Fine Arts knows his excellent designs of subjects from the South of Spain and the Holy Land, the latter of which show a conception and execution that have never been surpassed. We meet several of his paintings, mostly Oriental scenery and views, alike true and faithful in their execution. 'The View of Cairo, seen from the Eastern Heights,' is very characteristic in the lines, and the dry, burning tone. Another painting of the same artist, 'The High Altar of St. Anthony's, Ghent,' attracts more by its execution than by the singular subject. Highly deserving of notice among the other pieces of this description is E. A. GOODAL's 'Southern Portal of the Chartres Cathedral'; no less so a miniature work of G. H. WILLIAMS, 'Flight of Steps in Caernarvon Castle, North Wales,' chiefly for its admirable effects of colour and its graceful execution. I may also pass over in silence a host of miniatures and drawings: of the former I am induced to cite only a few portraits by R. THORBURN and Sir W. J. NEWTON; of the latter, several very tasteful and well-executed specimens are seen.—The architectural paintings in water-colours and *gouche*, in as far as they represent plans for new structures, give no very favourable idea of the predominant taste; nay, if we were to see things like the circular column temple, studded with ships' beaks, which a certain Mr. HOPPER would be pleased to have executed to the memory of Nelson, the present arrangement of Trafalgar-square—in spite of its tasteless and inharmonious appendices, and the abominable cúpola which, together with both the smaller cupolas vulgarly called the pepper and salt boxes, disfigure the not very praiseworthy National Gallery—deserves high encomium. W. RAILTON, architect, has exhibited a water-colour drawing of the Nelson Statue in that square, the decoration of which is not yet completed. He is the author of the whole work.—We looked with great interest at some designs by W. G. DONTHORN, illustrative of projected or desired improvements in the localities of the Metropolis, chiefly a proposition for the establishment of a new square facing the front of Westminster Abbey, by which the whole place would receive a regular figure, bringing in harmony the front of the Chapter-buildings with the architecture of the magnificent church, and opening a grand street toward Buckingham Palace, the residence of the Queen; a project of which I have seen the detailed plans, and which, when executed in the manner proposed, will largely contribute to the beauty of this quarter of the Metropolis, and to facility of communication.—T. ALLOM's 'Design of a Plan for the Establishment of a Quay between London and Blackfriars Bridge' is a very interesting and beautiful specimen.—Not without interest is 'A View of St. Paul's, after Wren's original Plan,' by E. C. SAYER.—T. C. PENROSE's and S. P. KENNEDY's water-colour paintings, of considerable dimensions, illustrative of the chief structures of Athens, prior to the Venitian and Turkish devastations—the Acropolis, the Propylæa, the Temple of Theseus—are of very exquisite and interesting execution. 'A View of the Upper Chapel of St. Benedetto, near Subiaco,' by D. WYATT, another of 'The Cross Nave in Netley Abbey,' and a few other pieces, are very laudable.—The best of the sculptures have been forwarded from Rome; *e. g.*, J. GIBSON's statue of Mrs. Henry Murray; L. MACDONALD's excellent and thoroughly-noble bust of the celebrated authoress, Mrs. Somerville, and a few works of foreign artists, *e. g.*, IMHOFF's 'Rebecca,' TENERANI's 'Psyche,' G. OBICI's 'Melancholy.' Of the rest, two reclining female figures, intended for monuments, by P. HOLLINS and R. SMITH, J. WESTMACOTT's (jun.) 'Victory' (none of BAUCH's indeed), and several busts, deserve to be mentioned."—In the Report we are translating much is said against the arrangement of the apartments in which the sculptures are placed.

Much attention is paid in the critical report to the WATER-COLOUR PAINTINGS. After a few remarks on the predilection of the English for this description of painting, the writer says that Art, after magnificent productions in this branch, has been led into aberrations—a circumstance which cannot be denied. In speaking of the rival Water-colour Painters' Societies, he says of the SENIOR SOCIETY:—"They chiefly furnish landscapes and architectural representations; their *genre* paintings are rather insignificant; of historical pieces there are but few, and those mostly of a comic kind. This is the case with E. STEPHANOFF's paintings, chiefly the representations from the Apocalypse, xix. 20: a more nonsensical exaggeration in composition and colouring—the former thrown together in confusion and evident indistinctness, the latter rambling in all the extremes of gaudiness—is scarcely imaginable. Of much more merit are G. CATTERMOLE's 'Traitors' and 'The Hall.' We are induced to imagine that we have before us the scenes of Walter Scott. Cattermole has indeed represented much of this kind, and very successfully. The colouring is harmonious, though not unfrequently a little heavy. 'Amy Robsart,' by the same artist, is insignificant. These pictures are, properly speaking, all of historical character in the whole collection, a few small compositions excepted, which evince but little excellence. The *genre* is almost of the same negative character: many niceties, but little of value.—A whole series of elegant ladies, so-called Shakspere characters—Anna Boleyn, Portia, Imogene, &c., by J. M. WRIGHT—have a flat, dully sweet, sentimental "Keepsake" character, with which we have been over-satiated, for Byron, Scott, Georges Sand, and the Scriptures, have been compelled to furnish their heroines, to be mustered in this way.—A. FRIPP, in a large piece, 'Irish Reapers meeting their Countrymen after Harvest,' appears to have taken curious liberties with 'The Romish Carnival' of our countryman KRAFFT and the pictures of ROBERT; having copied from them entire figures—a proceeding from which neither harmony nor peculiarity can be expected.—We must not pass over a nice little piece by F. STONE, 'The Lesson'; a young girl couched on a sofa and tutoring a dog; it is in the French style, with a great display of coquetry.—A couple of Italian *genre* pictures, of course, are not wanting. The greatest abundance, as we have already said, of the whole Exhibition, is in landscape and architectural pictures; and I may justly express the superiority of the English in both; but chiefly in the former. In the execution of water-colour landscapes they have attained such an ease, softness, variety, truth, and effect of Nature, that little else in any foreign country ought to come in competition with it. The association of Man with Nature (a constant practice of the English), assisted by the habits, comfort, and way of living of the higher and lower classes of the population, and their occupations, the penetration into the secrets of this same Nature, and the thorough acquaintance with the phenomena of Nature, facilitate the explanation of the circumstance, that landscape-painting among artists and *dilettantis* has been carried to so high a degree of perfection. Several of the most renowned landscape-painters have enriched the Exhibition with their works. A very treasure is the series of pictures by COPLEY FIELDING, of which several are of the highest eminence. We are astonished at the multiplicity of his talent. They are distinguished for great variety in conception and execution; full of life and motion in water and sky. In his mountainous sceneries and in all his other works, together with an appendix of smaller productions, an acute perception of the beauties of Nature, and a predilection of treating them, are everywhere discernible, connected with a free and effective treatment. Reddish tints are perhaps somewhat too frequent.—We saw, by J. D. HARDING, a single but grand and magnificent painting, 'A View of the High Alps between Como and Lecco—Como at a distance.' The connexion of the majestic character of the mountains with the soft charms and the warmer colouring of the south, in clear brilliant light, is highly accomplished; the foreground, in its variety of minerals and vegetation, powerful and rich; the distances distinguished by their marked lines of mountains, soft and sweet.—The works of J. K. RICHARDSON, jun., display to the spectator a very attractive variety in the characters of landscapes and their lights, peculiar to those tracts of countries.—From a great number of others, I mention only those of C. BENTLEY, S. RAYNER, W. CALLOW, W. A. NESFIELD, &c.—Curious examples of exaggeration are not wanting, chiefly in colouring, and partly in the manner of painting, far beyond the limits of water-colour painting. It is true they should be seen from a distance; but, even such being the case, this manner of rivalling oil painting is scarcely justifiable. This is chiefly apparent in a great painting of G. CATTERMOLE, 'Return without Welcome,' where the artist has taken great liberties in a confused mixture of colours and lines, and has impaired his best effects. The hyper-ingenious boldness in throwing in great masses of colours which do not allow a close inspection at a short distance, the extravagantly pastose coating, and the lavish use of gum, are in keeping with the exclusion of the too striking and unnatural contrasts of colours—rocks on which many water-colour artists split and wreck.—Among the water-colour architectural paintings, those of S. PROUT are the most significant, and the reputation of this artist is deeply rooted. The views of the Townhalls of Louvain and Oudenaarde are admirable as to the peculiarity of style and very successful execution; whilst of smaller pictures, 'St. Pierre, at Caen, in Normandy,' Tours, scenes from Prague and Treves, on a diminished scale, are of the same excellence. But I must charge these works with a certain tameness and conventional character; and I know many productions of German and French architectural painters which, considering their feeling, truth, and effect, I should feel inclined to prefer to them. The accessories in these pieces of Prout are somewhat uniform and ever recurring.—There is a large assemblage of figures in a picture of G. NASH, representing 'The Interior of the New Hall of Lincoln's Inn on the occasion of a Visit of the Queen, on the Opening Day of the Building in November, 1845.' It is an industrious but stiff and tasteless work, in which the rows of portly tables, and the measured order of the barristers with their wigs, have a curious effect. The splendid publication of a lithograph of this work is more to be ascribed to the interest of the Barristers' Association than to the interest of the Fine Arts.

"THE TWELFTH EXHIBITION OF THE NEW SOCIETY OF PAINTERS IN WATER COLOURS, enjoying the patronage of the Queen Dowager and the Duchess of Kent, is distinguished by a very limited number of reputed names. Landscapes are less predominant, but among the other works are many pieces of eminence; yet strict historical painting is rather unsuccessful: for instance, in C. H. WEHNERT's composition, 'Wickliff, almost in agony, driving from his bed the intruding Mendicant Monks,' where the increase of passion and motion makes an involuntary burlesque effect, which was certainly not intended. Of much worse character is another painting of the same artist, 'The Emperor Henry IV. saved from imminent Danger during his Stay at Rome in 1083.' Extravagance and a visible delight in the horrible are extremely disgusting, and the composition is deficient of every harmony: whilst the murderer, under the pressure of a falling stone block, is so badly drawn that we can with much difficulty find out a connexion of the massive members of his body in their most curious attitudes. Another work of this artist makes up for this abomination: 'George Fox in secret enthusiastic Prayer'; here are Nature and moderation, and a happy expression of the fanaticism of the kneeling devout.—HENRY WARREN's 'King Alfred in the Swineherd's Cottage' exhibits noble conception and eminent design, and is, for the representation of the animated contrasts of the two very discrepant characters, one of the most distinguished pieces of the whole Exhibition.—The grand painting of L. HAGHE, 'Rubens, in his Garden-pavilion at Antwerp, painting the famous Chapeau de Paille,' is somewhat gaudy in colouring—a mere display of model acting. His architectural paintings are far superior.—We met with two great compositions of EDWARD H. CORBOULD. 'The Resuscitation of Jairus's Daughter' is of too much sentimental elegance, increased by a weak, clear colouring, repugnant to Scriptural severity and simplicity. A scene full of life and brilliancy is 'King Henry VI. entering London after his Coronation at Paris,'—the figures and architecture are in perfect harmony. But I like much better two smaller pictures of the same artist; two female figures: the one carrying a basket on her head; the other, in her walk, stepping over a small brook: both not without a tincture of coquetry, but rich and graceful cabinet pieces, in easy and firm execution.—S. EGERTON's 'Lady Arabella Stuart' is somewhat sentimental, but, on the whole, attractive.—A nice little *genre* picture, 'The Ass's Little Friend,' by LOUISA CORBAUX, though not an important piece, is very pleasing.—JOSEPH J. JENKINS's 'Le Recit d'une grande Bataille' reminds of a gone-by French style. Another production of the same artist, 'Watteau showing some Ladies in their walk his Sketch-book,' is light and graceful.—A most unfortunate essay of painting a fine poetical moment is H. T. RIVIERE's 'At the Waters of Babylon': a pretending composition, full of void figures whose Judaism is only discernible in their sharp-pointed noses and large black eyes.—Architectural painting is nobly represented. Of eminent character are L. HAGHE's 'Hall of the Brewers' Corporation, at Antwerp,' together with a staircase of the same building; JOHN CHASE's 'Hall in the Bruges Palais de Justice,' with the famous Chimney, formerly so beautifully represented by HAGHE; and G. HOWSE's 'Street at Abbeville' and 'Quay at Frankfort-upon-the-Maine.—CH. VACHER's 'Palace of the Doge, seen from Riva delli Schiavoni,' is too little detailed, and the light too much wanting.—Among the landscapes and marine paintings which deserve particular mention are AARON PENLEY, and H. MAPLESTONE's 'Lancaster Sands, near Heysham,' and 'Country on the Lune, near Lancaster'; likewise E. DUNCAN's 'Ludlow Castle, Shropshire'; T. LINDLEY's 'Sandrock, near Alum Bay, Isle of Wight'; W. COLLINGWOOD's 'St. Winifred's Fountain,' &c. In most of these works the strictly English character of landscape is reproduced: their charms consisting less in the beauty of the lines than in the graceful combination of the water, admirable trees, widely spreading perspective, and picturesque buildings—all rather of idyllic than of epic character: it is those magnificent appearances and quick effects of light, which are peculiarly favourable to a generally soft colouring—a circumstance from which English landscape painters have skilfully derived great advantages; they have always made the genuine character of English nature their own property, without losing the sense of that higher and bolder picturesque beauty which is chiefly met with in Scotland."

PROGRESS OF BRITISH MANUFACTURES.

THE PAPIER MACHÉ WORKS OF JENNENS AND BETTRIDGE.

We have had much pleasure in visiting the establishment of Messrs. Jennens and Bettridge, Halkin-street West, Belgrave-square, in order to make note of the many improvements to which they have recently subjected the articles of their manufacture, and its augmented value derived from association with Art. A year ago, we published a somewhat full report concerning their Works in Birmingham, giving several engraved examples in illustration of our remarks; a task we design at no very distant period to repeat—for their recent exertions supply us with several new and very excellent models—although at present we confine ourselves to a mere notice of PROGRESS. It is greater even than we could have anticipated; the policy, not to say the *necessity*, of advancement has been apparent to these eminent manufacturers; they have been consulting AUTHORITIES—a duty hitherto grievously neglected everywhere—and are resolved that good things shall be no longer the result of chance: they have, in short, learned that Art is the best aid of Manufacture, and that the Manufacturer has no ally so valuable as the Artist.

The natural consequence has been a manifest improvement in all the later produce of their Works; and, high as they previously stood among the manufacturers of this beautiful and extensively-popular class of productions, they now occupy ground still higher. This is but one among many cheering proofs that our manufacturers and artisans are alive to the true value of competition—acting as a stimulus to activity and energy, dating from right places and directed to right purposes.

Messrs. Jennens and Bettridge submitted to us, first, some finely-painted landscape panels for the adornment of a ship-cabin; and next, four copies, in process of execution, for a like purpose, from frescos of Mr. Townsend, painted by him for Buckingham Palace—very excellent imitations of the highly meritorious works.* From works of some degree of magnitude we descend to those in every-day use. A tea-tray was shown to us, which we can describe only as a "new" shape, varying from the customary round or oval, and assuming more of a triangular form: it is inlaid in mother-of-pearl—the "patented" process of the firm—and is remarkably elegant and convenient: this has been "registered," and we understand an example was submitted to her Majesty and the Prince—which received the merited approval of the Court. It is not only an improvement in form, but in substance; obtaining greater durability and firmness of moulding and outline, combined with a finer and more delicate surface. In picture-frames, also, there has been considerable advance; in one that particularly pleased us, the ornamentation was adapted from the work of Gruner: it is gratifying to know that a safe source has been applied to for guidance. Perhaps in none of their more recent productions has improvement been more evident than it is in their chairs: a purer and less gorgeous taste has been introduced—as regards both shape and ornament; those in white and gold are the most satisfactory; they are exquisite specimens of the art—pierced in some instances with skilful taste, while in others the full surface is judiciously decorated—and the gilding and enamel have been so secured as to bear with perfect safety all the ordinary processes of cleaning. The inkstands, of later produce, exhibit proofs of the nicest study with reference to convenience as well as to elegance; in none of them do we perceive unmeaning or contradictory arrangement or ornament. We derived equal satisfaction from numerous other objects suited to manufacture in papier mâché.

In this England is unequalled; but there is no reason why we should not aim at excellence still higher. And we record with much pleasure the evidence of an earnest resolution on the part of these eminent manufacturers to progress in the right direction and under the safest guides—in order to lead rather than loiter when Industrial Art is making rapid strides towards excellence.

* Although these panels were copied from the woodcuts published in the ART-UNION, we are enabled to state that, on Messrs. Jennens and Bettridge applying to Mr. Townsend, that gentleman, at once and readily, supplied them with such information as sufficed to act as guides for colouring the copies.

PICTURE DEALING.

THE great duty of a Journalist is to instruct. In addressing himself to the public by the medium of the Press, he offers his reasons and opinions to readers of every degree of attainment—from the highest cultivation downwards to the most astute ignorance. Thus it is that to many persons of profound acquirements his lucubrations become superfluous; but, if the major part of the community can be informed or instructed by his labours, he becomes an agent of improvement, and the mission of his employment is fulfilled.

The very fact that an evil exists and flourishes, furnishes the corroboration of these views—creates a necessity for the labours of the writer to expose it—and fully justifies the undertaking on the ground of public duty.

We have often, during the last two years, expressed our regret that an impure system of commerce existed, to an enormous extent, in works of Art. Our regret at the delinquencies we have so constantly reprobated has, however, always been qualified with surprise, that the "dupes" were generally much above the common class—nay, almost entirely persons of education; a truth the more astounding, and the more to be deplored—that while the purchase of the luxuries of Art denotes the possession of wealth, and the desire of extending the faculties of enjoyment in a higher ratio, it should be accompanied by an absolute sterility of the necessary knowledge—rendering such persons victims to palpable knavery.

It is no new discovery or exposure of dishonesty that we have made; it has long existed and been regularly condemned by means of the Press. But, as such condemnation has been chiefly confined to books written on the subject of Art, it has not been fairly brought before that section of the public to which it is interesting. It is, again, one of those strange anomalies not easily accounted for, but not the less certain, that the purchasers of pictures (with very few exceptions, and those chiefly of exalted classes) are neither at the same time the purchasers nor the readers of books upon the very topics which afford them delight. It is therefore that our past course—in a periodical work—has more widely disseminated and exposed the vast and monstrous evil.

It is now some years since, Mr. Smith, a dealer in pictures himself, published an extensive work in nine volumes, identifying and naming the greater part of the pictures known to have been painted by the leading masters of the Dutch and Flemish schools. In the preface to the first volume he has appended some remarks so appropriate to our subject that we are rejoiced to give him credit for his truly honourable feelings, and we shall—probably in our next number—transcribe them for the benefit of the uninitiated.

Many causes may have produced this anomalous and unsatisfactory state: it is enough for our purpose to say that the poverty of the land in works of High Art, some fifty or sixty years since; the prolonged wars which closed to us, islanders, the artistic treasures of Continental states; and the difficulty, nay, impracticability, of studying by examination such works, from lack of a Public Gallery in its extended sense, are amongst the principal causes of our illiterate condition.

Thus, while the growth of enormous wealth has been accompanied by the desire of extended enjoyments, we have committed strange vagaries under the notion of taste, and perpetrated follies of pure ignorance, believing them to be love of Art. It is precisely amid such a chaos of contradictions that needy and unprincipled knaves find opportunities to gorge themselves with the plunder of the uninstructed—and will continue to do so until the amateur seeks to add to his education the history of the Fine Arts, and to analyse the constituent elements and theories which produce their glorious examples. The amateur may be assured that taste is not intuitive, nor is judgment imparted by inspiration; he must labour in the study with an ardour nearly coequal with that of the artist.

Our endeavours to awaken attention in the incipient connoisseur to the danger of acquiring performances he does not understand, and the snares, intrigues, and conspiracies which beset him on all sides, have been fully recompensed. We have received many congratulations and encouragements for our Crusade against the trickery and fraud of picture-mongers—from patrons and lovers of the Arts, and especially from artists of all grades.

In this our determined and unflinching course it must be understood—and we declare it with pleasurable emotion—we war only with a section of the dealers in objects of Art. The names of several worthy and honourable traders can be mentioned but with respect; it is only with a degraded and unprincipled class we deal in our strictures; and we are proud to avow that we shall never cease to expose fraud and dishonesty in the traffic of works of Art. Encouraged by the great good we have already achieved, we shall steadily pursue the same system of inquiry and exposure, perfectly indifferent to the foul personalities, anonymous vituperations, and brutal threats with which we have been assailed. We despise them as much as we abhor the villanies which have called them forth.

We have felt ourselves bound, at the commencement of an enlarged series of our Journal, to make a profession of our sentiments and future intentions to the whole race of dishonest picture-mongers—artists who forge simulations of ancient masters, or their living compeers—wandering Jew pedlers of grimy daubs or false "originals"—and Christian auctioneers who degrade humanity by "*lying*" for half a crown per lot, or seven and a half per cent., of the spoil and robbery of their fellow-men.

To the latter class a few words—especially to Messrs. Christie and Manson, Phillips, and E. Foster. Is it not possible to give catalogues of pictures as "a landscape," "a marine subject," "a cattle piece," &c., without prostituting the names of the greatest painters, by tacking them to miserable works? Is it not possible to say this or that collection is the stock of a dealer, instead of giving it anonymously, or saying it is that of a gentleman? The public would then understand, if a dealer's stock, that they are to exert the caution and wariness we have always urged.

We cannot but lament to see the auctioneers we have named in so false a position with the world, because they are undoubtedly men of high respectability, and in circumstances which enable them to repudiate a system so opposed to moral character and commercial honesty. They are, moreover, gentlemen in attainments, possessing not only an ardent love of Art, but also highly capable of appreciating its greatest works.

In frauds which are successful by the ordinary transfer of buying and selling we can only give cautions to those desirous of purchasing, to call upon the judgment of friends who are conversant with the subject—should their own opinions be uncertain; or, at least, to buy of an established person whose position in the commercial world is one of standing and solvency. These transactions, being private, we do not hear of them often—because a duped person is usually ashamed of avowing himself to have been victimized; and it is not so much the chagrin at having lost money as the blighted vanity of connoisseurship that ensues. The head is more wounded than the pocket, and all the day-dreams of taste and refinement are dispersed.

For these reasons, and the unblushing publicity of AUCTION-ROOM scenes, we have devoted much of cautionary advice to its frequenters, as well as to stray visitors to the Metropolis, who are sometimes tempted into "purchasing." The practice must certainly have been successful, from the unceasing routine of its continuance; even during the past month the daily press has sometimes given announcements of no fewer than five public sales of pictures in one day's journal. The vast stock on hand of this trashy property will not permit the effort to flag; and those who like to study human nature, when degraded to baseness, will find a living picture—a *tableau vivant*—of hungry harpies waiting to snatch their prey with greedy impatience as soon as it is caught in the snares of the conspiracy, by the cackling of the decoy-duck perched in the rostrum.

Hitherto we have been lenient, and have only hinted at individuals; but, regardless of any consequences that may be menaced or happen, we shall in future, in full confidence in our integrity of purpose, our love of the Arts, and our detestation of infamy, not content ourselves with allusions, but openly designate any person who commits a fraud in the commerce of pictures.

To conclude for the present—

"We have prated
Just now enough, but by-and-by we'll prattle
Like Roland's horn in Roncesvalles' battle."

THE GOVERNMENT SCHOOL OF DESIGN.

Some space was devoted in our last number to the question of the sufficiency of the education offered to students at the Metropolitan School of Design, and the article extended to a length that precluded any notice of the statistics of the establishment. The course of instruction (according to the Fifth Report, from which our information is principally derived) comprehends the following classes:—Elementary drawing, in outline with pencil—shading with chalk after engraved examples—shading from casts—chiaroscuro painting—colouring—drawing the figure after engraved copies—drawing the figure from casts—painting the figure from casts—geometrical drawing applied to ornament—perspective—modelling from engraved copies, &c.—design (comprising the various applications of Art to ornamental productions and decoration). Every student in the School is required to draw the human figure, and to pass through at least the elementary classes, as indispensable to the general course of instruction—since the study of the figure is of infinite value in the education of the hand and eye, and in promoting the refinement of taste. The entire working economy of the School is under the management of a Director—C. H. Wilson, Esq. The morning classes are—those for drawing and painting the figure, under Mr. Henry Le Jeune; drawing and painting ornament, modelling, and geometrical drawing, Mr. Alfred Stevens; Assistant Master (at present none, the late Assistant Master, Mr. Murdoch, being now Master at "the Potteries"). The evening classes are—for drawing and painting, ornament and modelling, Mr. Henry James Townsend; drawing and painting the figure, Mr. John Calcott Horsley; ornamental and geometrical drawing, Mr. Charles James Richardson; Assistant Master—at present none.

The number of students that can be accommodated at one time is 200, being less than that stated in a former report—namely, 220—in consequence of certain changes of arrangement. In May, 1846, the total number on the books was 237, and the tables show the average attendance to be as 3 to 4. The same tables exhibit a considerable decrease in attendance as compared with the succeeding year. The greatest number of students of the same calling are the ornamental painters and house-decorators—their number is 32 in the evening classes; the next most numerous are draughtsmen and designers for various manufactures and trades, of whom there are 26; there are also architects, carvers in wood, and others, the productions of whose various occupations are all open to embellishments by improved design. Of 150 students attending the evening classes, only four have continued their studies until the term of from three to four years; 19 from two to two years and a half; 35 from one to one year and a half; 40 from five to nine months; and 52 from one to four months; and the average attendance is eleven months. The estimates of the expenditure of the School at Somerset House for the years 1844-45 and 1846 afford the same result, £2371; the estimate of the expenditure of the Schools at Spitalfields and the Provinces gives for 1844-45, £2540, and for the last year £3010.

The female branch of the School is under the immediate direction of a Superintendent—Mrs. M'Ian. The average monthly number of students on the books was, in the year 1844-45, fifty-six, and the same in the following year. There is no increase, because there is no accommodation for a greater number, although applications for admission to the classes are very numerous. There are in this country but few departments of Ornamental Art in which females can find beneficial employment, and even in those departments it is not readily obtainable. Every available encouragement is given to the pupils in the Female School at Somerset House, who are endeavouring to obtain employment as designers for ornamental manufactures. The fees being very low (only two shillings per month), it may readily be understood that, from that circumstance alone, the applications for admission would be numerous; the purpose, however, of the establishment is *education for professional qualification*, not for the study as an accomplishment.* In this department of the School prizes to the amount of £63 were awarded in July last to eighteen of the pupils.

The School at Spitalfields gives instruction to a numerous body of students, the number of whom has increased sixteen over that of the preceding year. The number of students is 213, thirty-five of whom are immediately connected with the manufacture of Spitalfields—as sons of silk-weavers, 24; sons of silk manufacturers, 4; designers for silk, &c., 7; the whole of the remainder pursuing occupations similar to those of the students at Somerset House. In this School there is no female class; but the establishment of such a class is under consideration, frequent applications having been made by females, who are numerously employed in the manufactories in the district, and who reasonably seek to participate in the advantages afforded by the School. The estimated expenditure for the last two years is £350.

Besides the Metropolitan School, and its Branch in Spitalfields, Provincial Schools, under the chief superintendence of the Council at Somerset House, have been established at Manchester, Birmingham, Glasgow, Nottingham, Norwich, Coventry, Sheffield, York, and Newcastle-upon-Tyne, and the authorities of other places have addressed applications to the Council for similar Institutions. To a notice of the progress of the Provincial Schools we devoted a paper in a recent number of our Journal, but for the statistics we had then no room. The course of instruction in the Provincial Schools is the same as at the Head School. Drawing the figure forms a part of the elementary course, as best aiding in the education of the eye and the hand.—The School at Manchester was opened in 1842, in connexion with the chief Institution. The amount of the grant for outfit was £500, with which was purchased school furniture, casts, books of plates, &c. The amount of the grant of annual aid is £350 (including £100 additional proposed in the estimate of the current year). The average amount of daily attendance during the last year has been—in the morning 46, in the evening 111.—The Birmingham School was opened in September, 1843, in connexion with the Government School at Somerset House. The amount granted for outfit, for the purchase of school furniture, casts, and other examples of Art, books of plates, and reading books, was £525; and the amount of grant of annual aid is, according to the estimate of the current year, £350. The number of students, male and female, is 214.—The Glasgow School was opened in January, 1845; the amount of outfit was £419, and the annual grant, according to the estimate for the current year, £350. The average attendance of students is—99 in the morning, and 76 in the evening.—The School at Nottingham was opened in 1843; the cost of outfit was £353, and the annual grant is £150. The average attendance is—in the morning 43, and in the evening 10.—The School at Norwich was opened in January, 1846; the cost of outfit being £204, and the annual grant £150. The number of students is—in the evening 49, in the morning 7.—That at York was opened in October, 1842; the amount of outfit was £643, the annual grant £150; the number of students—39 in the evening, 11 in the morning.—The Branch at Newcastle was opened in 1842, the outfit being £303, the annual grant £150.—That at Sheffield was opened in 1843; the annual grant is the same as for the others, and the number of pupils is—in the evening 38.—The Coventry School commenced in 1843; the number of students 43.—Other Schools, at Paisley, in the Potteries, and at Leeds, are in progress; and at such places they will, no doubt, be fully attended.

The Masters of the Provincial Schools are as follow:—Glasgow, Mr. J. H. MacManus; Manchester, Mr. Johnson; Birmingham, Mr. Clarke; Newcastle, Mr. J. S. Scott; Nottingham, Mr. J. H. Hammersly; Sheffield, Mr. Young Mitchell; Norwich, Mr. Stewart; Coventry, Mr. Sintzenick; York, Mr. Pattison.

We shall probably, ere long, have to ground some observations on these statistics. They are necessary as an introduction to any suggestion that can be offered as to improvement in the practical working of the Establishment.

* In the Female School, wood-engraving is taught by Miss Waterhouse, whose salary has been recently raised from £40 to £60 a year, for attendance two hours a day on two days of the week. We fear that little good has arisen, or is likely to arise, from the introduction of this branch of study; we have neither seen nor heard of any beneficial results from it.

CORRESPONDENCE.

"ARTISTS AT THE BRITISH MUSEUM."

Sir,—Having observed in your valuable Journal a paragraph thus headed, I beg to call your further attention to the subject. I am not prepared to say whether the "regulation" forbidding students in the Print Room "the use of chalk or water colours" be new or not, but this I know, that, if such a regulation existed some few years ago, it was never insisted upon, as students were then not only permitted but encouraged to pursue their studies in whatever manner and with whatever material seemed to them best suited to their purpose. Allow me to ask, if permission to use the necessary material is to be obtained by application to the Committee, should not the student be informed of this in the room, and of the manner in which to obtain this permission, instead of being peremptorily forbidden to take advantage of the stores of information contained in the valuable portfolios? Is not the Print Room, as well as the Museum in general, an institution belonging to the public, and for the public benefit? and should it not be the duty of those placed in charge to promote rather than impede the progress of those who wish to avail themselves of the few collections of Art our country affords?

A Student.

[On the subject of the complaints contained in this note we have to observe that the regulations with respect to drawings and prints in the Print Room of the Museum are not now more stringent than they ever were. We know not that they may not have been enforced, but it is to be hoped that restrictions have always existed in respect of these works, which cannot, like books, be replaced when worn out or injured. To draw, in any other manner than with the point, from these works, a special permission is necessary; but for ourselves we cannot see what is wanted with anything in genuine Art more than what could be done with a blacklead pencil. We know that at Florence some of the most valuable drawings in existence are unrestrictedly placed in the hands of foreign artists—those of Raffaelle, Michael Angelo, Andrea del Sarto, Titian, Fra Bartolommeo, &c.—and even in chambers apart, where they are not subject to any kind of superintendence; but we have not yet reached that pitch of confidence. The prints are undoubtedly public property; but they are a species of perishable property which a very few accidents from a very few of the proprietors might render useless to the remainder, and hence the necessity of some degree of care. We earnestly, therefore, exhort "A Student" to confine himself to the leaden point, and, if his purpose be to copy anything more carefully coloured than usual, let him make a memorandum in writing of each colour in its place—a method which many distinguished men have been compelled to resort to under much more severe restrictions than those complained of by "A Student."]

THE POSES PLASTIQUES.

Sir,—I am a true worshipper of Art, which I consider as not only a source of the highest pleasure, but also as the most powerful means of refining, elevating, and purifying human nature. I regard, therefore, with extreme jealousy anything that tends to divert or corrupt this pure stream, and am especially disgusted with such productions or exhibitions as, assuming the mask of Art, at the same time pander to the lowest feelings.

This I cannot but consider as the case in no slight degree with the Poses Plastiques, or Tableaux Vivants, which are now so popular in London, and which I protest against, as both offensive to delicacy and eminently injurious to the best interests of *Art*. I detest the vulgar, squeamish delicacy that shudders at all exposure of the naked form, in all places or all circumstances, and entirely agree with some late remarks on the ridiculous and monstrous proposition of the Society for the Suppression of Vice to the Royal Academy, to abolish study from the life, which is, as you justly observe, an insult to Art. But whenever this purifier of the feelings, artistic study, is removed, and the shrine of the temple of Beauty exposed to the gaze of all passers-by, who approach it from every motive, either of idle curiosity, or, as is too often the case, with the hope of prurient gratification, ideal beauty is prostituted, decency violated, Art outraged, and what ought to excite only the most exalted and refined feelings of pleasure is converted into an instrument of sensuality and corruption. The artist-student is supposed to bear a passport, that his object is the search of beauty in its highest sense—the reflection, in the physical creation, of virtue; and to those who seek it with this spirit it is the source of all that is to be desired. But against the wholesale display of female nudity to an indiscriminate mass of people, who view it with (for the most part) anything but this high feeling, all real lovers of Art should raise an indignant voice.

I do not find fault with the arrangement of their plans, which are conducted with apparent propriety, and got up with much taste; the subjects are, for the most part, moreover, classical and tasteful; but there is an evident preference in the choice of subjects to such as, by affording the most opportunity for display of the form, are the most calculated to attract the worse sort of audience.

Your Journal is a leading authority on these matters, and exercises a powerful influence on public taste. I call upon you, therefore, to second me in this protestation against these enemies in the disguise of friends.

A Lover of Art.

GOTHIC CHAIRS.

CONTRIBUTED BY HERR HEIDELOFF.

When Louis, the reigning sovereign of Bavaria, commanded the construction of a new palace, he said to his architect: "I desire to build a palace which shall be 'All Art:' from the architecture to the commonest articles, everything shall be designed by my best artists; nothing shall be copied; I will have no 'upholstery.'" This project, worthy of a high and enlightened mind, has been fully carried out; and the new palace, externally and internally, is literally a monument of artistic invention. A grand idea is completed! From the saloon of entrance into the throne room, a gradation of decoration is observed; beginning by simple forms and modest colours, up to the luxuriance of gilding, ornament, and vivid hues.

"I will have no looking-glasses to usurp the places I can occupy with pictures," was another of the sovereign's commands in the furnishing of his Palace of Art. Thus, everything is in perfect harmony of style; whatever the style may be —it is strictly adopted; not an object violates the unity of thought.

In the most magnificent mansions of England this completeness has scarcely ever been attained; there is always some incongruous piece of furniture, some ill-patterned carpet, badly designed curtain cornice, or ugly gilt frame. We are so much accustomed to these "upholsteries," that we become blinded to their anomalies, by valuing them only at the great sums they have cost.

Even in the architectural composition of the interior of the principal rooms of such mansions, what "monstrosities" of proportion, jumblings of character, and violations of forms, are displayed. Lanky pilasters and column patchwork cornices, and clumsily massive chimney-pieces of the purest Carrara marble, carved into repulsive forms, without an atom of skill, much less of design!

It is true, a brighter dawn gently opens upon us, and the interiors of our houses are gradually becoming covered with DESIGNED ornament. Hope is, however, chilled by the certainty, that much of good intention will be wasted by its being consigned to incapable hands. It is not here our province, nor does it suit our present purpose, to investigate all the bearings wherefore—or the undercurrent of influences which makes attempts sickly and feeble: all comment on the subject may be condensed into a sentence, "EMPLOY AN ARTIST TO DESIGN, AND AN UPHOLSTERER TO EXECUTE." You cannot go into a shop and order works of art as you would a portmanteau. Study, cultivation, learning, and talent, are wanting; they form no part of the stock in trade of the stone-mason, the carpenter, or the upholsterer.

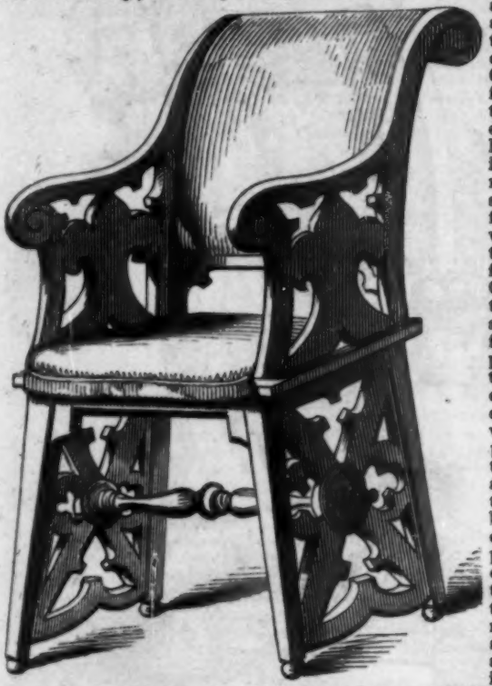
If, therefore, we would make our houses palaces of art, let as impress upon our minds the noble "order" of the monarch of Bavaria: "I will have ALL Art—I will have no upholstery."

And it is not a matter of small moment: it is neither a gratification of individual taste, nor a toy for the idle: on the contrary, it adds largely to the resources of existence for the labouring portion of humanity; and who will deny its penetrating influence of refinement on the gentler, or of civilization on the coarser, minds of men. If it were possible to form a statistical scale, we should learn that an appreciation of the elegant in form, of beauty of design, and of poetic conception in the composition of works of art, have inestimable bearing on that complacency and tranquillity of disposition, which forms the basis of our desire to fulfil the moral and religious duties we owe to society and to our Creator.

We have been led into these remarks on the gratifying occasion again afforded us of presenting some new designs by the justly famous and indefatigable Herr Heideloff. In our number for May last, we gave several representations of chairs designed by him, with which he favoured us, before their publication in Germany. It is in Heideloff we find the perfect and inspiring elucidation of the principle we advocate, of employing artists of the highest talent attainable, even for the most common-place objects—such as are daily presented to our vision. To him we are mainly indebted for having rescued from obscurity, and for making extensively known, the resources for study offered by ancient remains. The relics of middle age ornament in Germany have been brought to view; they have created as much delight as if they were new ideas, and not discoveries of old ones. Artists wonder how they could have been passed by—unobserved even, until Heideloff said, "look at them."

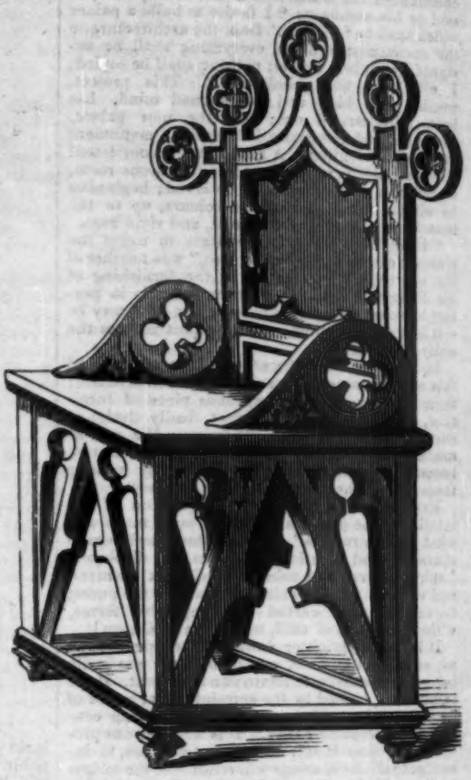
The designs we have the pleasure to introduce are sent to us expressly for our Journal, the work they are to embellish not being yet published—or we believe even prepared—in Germany. They are mostly of simple Gothic forms, easy of execution, and could be worked very cheaply, now that the process of wood carving is so easily applicable to curved lines. Although the seats of them offer a merely flat surface of wood, they can be readily

appropriated for apartments by the addition of cushions; and those which have arms might have pads adapted, which would convert them into very comfortable patriarchal means of repose. What can be more ugly and misplaced in the baronial mansions of olden times than the wooden seats, known universally as Hall chairs, with their fan-shaped backs, on which the armorial insignia are so commonly painted? These designs of Heideloff are perfectly applicable to his purpose; the general idea of their pattern being conceived in

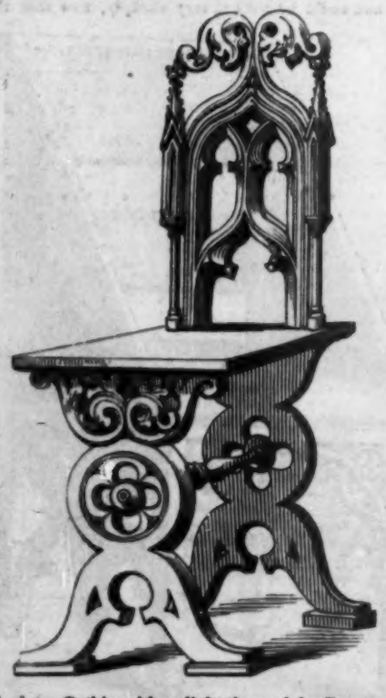


furnished by originals still to be found in the old castles of Germany, but adapted by the artist's well known skill to facility of execution, and consequent utility.

The more elaborate and gorgeous example which accompanies our description is an arm chair, now preserved in the town-hall of Worms—used as the coronation chair for the Emperor Charles V. The seat in front is formed by a trefoiled arch, with trefoiled openings in the spandrils: this is the only part having a Gothic character, and interferes somewhat with singleness of invention: the sides are supported by two massive carved female chimeras, whose outspread wings form the arms; the hair of their heads is carved in the block form, now so common among the German youth; and they bear on their heads, instead of crowns and coronets, baskets filled with fruit. These figures rest on a plinth, which is continued from the sides round the back of the chair. The enormous tails of the chimeras springing into a great variety of boldly-sculptured foliage pass upwards, and uniting with the extremities of the wings, ascend and form the support of the back. The frame of this back includes the armorials of the emperor on a shield, the imperial eagle, surmounted by a crown and mitre; supported on the sides by columns, on which tablets wind, with the well-known motto of "plus ultra." It is scarcely possible to imagine an article of furniture more bold in its masses: it merits to be carefully studied and affords valuable hints. Thus it is that the Germans are in advance of us, Heideloff, an accomplished and learned architect, designs so common — but so universal—a piece of furniture as a chair. He evidently feels it belongs to his art; and that, instead of descending in the intellectual scale from architect to upholsterer, he is elevating and educatingthe manufacturer to become an artist,—increasing the utility and consequence of his profession, and extending the influence of art to almost boundless limits.



We repeat our cordial thanks to Herr Heideloff for this emphatic expression of his desire to promote the industrial arts of this country; and for the ready zeal with which he has entered into the views of the conductors of this Journal. His past assistance has been valuable. We have found more than one person manufacturing chairs from the engravings published in a former number, and we have no doubt that those we now supply will be equally suggestive. The distinguished Professor promises us similar contributions — concerning articles of wider scope—for future publication.



the later Gothic, with a slight tinge of the Romanesque—almost all the Gothic design of Germany having a tendency to imbue itself with either the Byzantine or Romanesque ornament. The motives of construction in these specimens are principally

THE GROUPS OF M. BRAUN,
FOR PATTERN DESIGNERS.

The opposite page of the Art-Union is occupied by one of the designs of M. Braun; it is selected from a series, published by him several years ago, in Paris, and issued on very large sheets, in etching or in lithography. The work, as he produced it, was found to be too expensive for general sale; the pattern draughtsmen could not afford to purchase it; it was not encouraged by the Parisian manufacturers; the disheartened artist broke up or effaced several of the stones, and the publication has become scarce even in the French capital: in England it is little known.

Nevertheless, its great merit has been sufficiently acknowledged: it has supplied designers with many valuable hints; and, now that M. Braun is removed beyond the reach of recompense or slight, his skill and labour begin to be appreciated and recognised. Our Paris Correspondent has, therefore, considered he might essentially aid the object of the Designer for purposes of Industrial Art, by copying these prints on a reduced scale, and giving them publicity in our Journal. The only alterations he has made from the originals—of which, by the way, he executed several etchings on steel, for M. Braun —are such as were rendered necessary by the difference of size, "here and there omitting a flower, and now and then bringing objects somewhat closer together": the whole of his variations being, as he states, "very unimportant and scarcely worth mentioning."

We trust, by his assistance, to be enabled to issue one of these prints—perhaps monthly. The whole is intended as a guide to pattern-draughtsmen—for muslin, cotton, and woollen printing, paper-hanging, porcelain painting; in short, to aid any decorative artists or manufacturers of ornament,—the drawings being made "scrupulously from Nature."

"M. Braun," he informs us (who is not altogether unknown in England, having visited this country and made some designs for English manufacturers), "was one of the principal draughtsmen of Paris for the manufacturers of shawls, muslins, stuffs, &c.; he had a large atelier of workmen, and imagined that, by producing a series of plates from natural objects, he might render service to Ornamental Art generally, and at the same time advance his own interests in the branch of Art he professed; acting under this impression, he obtained the aid of some of the best French flower draughtsmen, and by their assistance composed from flowers, cultivated and wild, hothouse plants, marine plants, corals, feathers, &c. &c., about thirty plates—converting his atelier into an engraver's studio." The speculation, as we have intimated, did not answer.

From these thirty plates our Correspondent has selected about a dozen: omitting such as have least interest, or are more limited than others in *suggesting;* these we shall, from time to time, introduce into the Art-Union Journal. The "finest plates," he states, "are those from hothouse plants, the drawings of which were made *from life* at the Jardin des Plantes"; the most curious, but perhaps the least available for general purposes, are those from the feathers of birds.

We have no doubt that these prints will be extensively useful; and that many of our readers will study them with pleasure and profit.

H. Goldsmith del.

THE PROGRESS OF GAS-LIGHTING.

THERE are many reasons why this subject should be one of great interest to all who desire the advancement of Art, and the improvement of the Industrial Arts; not only with reference to the matter under immediate consideration, but as regards the various objects of Art, decorative or of utility, upon which it cannot fail to have direct and essential influence. In our climate, and with our national pursuits, the larger half of the time we spend "at home" being passed when light must be obtained from artificial sources, it is needless to explain how much of our instruction and enjoyment will depend upon the quantity and quality of that light—its judicious arrangement and proper distribution. The picture—the print even—the furniture—indeed all the elegancies of a household, lose or gain amazingly, according to the light in which they are seen; and, beyond question, the introduction of an improved mode of lighting is among the largest boons the artist can receive from science.

We live amidst a multitude of wonders. Great is our privilege to witness, not only the beginnings, but the successful progress, of inventions which constitute the present as the brightest period of the world's history. Further developments of the powers of Nature, and of the beneficent purposes of Divine Providence, undoubtedly remain to task the skill and stimulate the energies of our successors. We have plenty of work upon our hands, if what we attempt to do we determine to do well. Let us apply, in all their length and breadth and depth and height, the principles of natural science, of mechanical art, and of correct taste; and if the beginnings of some of the discoveries and inventions of the times which are passing over us be so glorious, what will their perfecting be?

The time was—some forty years since—that gas-lighting was viewed as one of the greatest achievements of human ingenuity. Some men, in other matters perhaps as wise as their neighbours, shook their heads at the new light, and denounced it as a pestilence and a chimera; but their predictions were not verified. Others there were, with fewer pretensions to what was then called science, who possessed more of that kind of knowledge which is really useful; and who were endowed with just that species of endurance which fitted them for the enterprise to which they had been called. These men laboured amidst much discouragement and many failures, and were eventually successful. Long and earnestly they toiled, and, in more than one sense, others enjoy the fruit of their toils.

There was a period, comparatively recent, when the claims of gas-light were only partially admitted. For public and commercial purposes it was tolerated; but scarcely can it be said that it was cordially approved. Its benefits are now being better understood. A change in the right direction has of late occurred. Gas-light is now making its way where long ago it ought to have been heartily welcomed. Its course is still onward; and, notwithstanding all that has been done and all that is doing, much yet remains to be accomplished. The most valuable, because the most extensive, field for gas operations has never hitherto been properly cultivated. In many of our principal cities and towns it can scarcely be said that the "first sod" has yet been turned. We here refer to the use of gas-light in private apartments. And why has its admittance there been so long delayed?—Chiefly through the negligence, or the indifference, of those who, more than all others, are interested in the sale of gas.

In many parts of the kingdom very considerable reductions have lately been made in the prices charged for gas. This is both a cause and a consequence of its being more extensively used. Another means by which its sale is promoted, is the more general adoption of meters, and the consequent abandonment of the contract system. Still, something in addition to this must be done before that which has been hitherto a luxury, shall become a necessary, of life. Gas is undeniably the best and the cheapest material for yielding light in our dwellings; it ought to be so for the mechanic as well as for his employer; and the facilities for using it in private apartments should be as great as are those for applying it in shops and offices.

There are thousands of families who would light their houses with gas, if its numerous advantages were plainly set before them. Brief and authentic statements, showing the convenience, safety, and relative cost of gas-light, should, on all suitable occasions, be brought to the notice of persons who are not otherwise likely to think of such matters.

Great praise is due—and every encouragement should be given—to those who cheapen or improve burners and fittings. The practice which too commonly prevails with respect both to the construction of, and charges for, gas-fittings operates as a serious impediment, and in hundreds of instances as a positive prohibition, to the use of gas. For ordinary purposes the arrangements should be as simple and the fittings as plain as possible; and if this plan was generally pursued the cost might be greatly reduced. But whilst utility, durability, and economy are essentially necessary, elegance of form and appropriate combinations of colours and materials, in the construction of fittings for private dwellings, are equally important.

Whatever amount of skill or of taste may be exhibited in the arrangement of gas-lights, there still exists a drawback to their full enjoyment in private, and especially in small, apartments, by reason of the heat thereby generated; and until some simple and effective system of ventilation be adopted we must not expect that candles and lamps, with their manifold inconveniences, will be entirely cast aside. Some months since a small pamphlet* was placed in our hands which contains some valuable information on the general principles of ventilation, and a description of ventilating gas-fittings, invented by the author, Mr. Rutter, of Brighton. These fittings are extensively used. They are applicable to rooms of any form and dimensions; lighting them effectively and economically, and ventilating them perfectly. The process is exceedingly simple. The accompanying drawing represents a "Rutter Pendant,"† through the body of which the whole of the heated air, vapour, and other products of combustion ascend to the ceiling, and are thence conveyed by a suitable pipe, laid between the ceiling and floor, to a chimney, or the open air, as may be most convenient.

Without interfering with the principle of the invention, we believe that the style of the ventilating fittings might be somewhat varied and greatly improved. We should be glad to see a better taste displayed in other descriptions of gas-fittings; and these remarks must be considered preliminary merely to the inquiries we are about to institute concerning this very important subject—for there are few matters which afford wider scope for Decorative Art; and, although we have already seen several improvements of considerable value, we have reason to believe that many of still greater moment are in progress. We may be the means of stimulating to the production of others—such, indeed, as may render gas-lights elegant as well as useful appendages to the stately mansion or the simple English home. But, before the use of gas can become general, it is clear that means must be adopted to secure from the annoyance which—in some instances really and in others are supposed to—arise from its introduction. No one who reads the pamphlet of Mr. Rutter, who is a practical man, will hesitate to believe that the evils which have hitherto prevailed to prevent the universal adoption of gas in private dwellings, may be easily avoided. His remarks are equally lucid and conclusive. We recommend the book strongly to the attentive perusal of all persons interested in the subject, and to those engaged in the manufacture of gas-fittings. It is full of information, and not to the manufacturer only, but to the public. He has contrived to invest with interest a subject usually considered dry and uninviting; and of a surety, all parties who desire the more general use of gas in buildings, public or private, in factories or in shops, or even in the humble dwellings of the labouring classes, owe to the author a large debt; for his arguments and proofs cannot fail to advance their object very materially.

These "Practical Observations on Gas Lights" are, therefore, available for all practical purposes.

* Practical Observations on the Ventilation of Gas-lights. Parker, London, 1846.

† Manufactured by Platow and Co., 55, Holborn.

VISITS TO BRITISH MANUFACTORIES.

THE CARPET WORKS OF MESSRS. WHYTOCK AND CO., EDINBURGH.

The Carpet Works of Messrs. Whytock and Co., are situate in the village of Lasswade, six miles from Edinburgh; about the same distance from the ancient town of Dalkeith, and the picturesque village of Roslin, standing on the north bank of the poet's river—the river Eske—which the ancient house of "Drummond of Hawthornden" still overlooks; once "a sweet and solitary seat, and very fit and proper for the muses," but now a romantic ruin, pregnant with traditions of the past; where the minstrel's lute—

"did grow
With its green mother in some shady grove,"

the sounds of active industry are heard daily, and the factory furnishes its contribution of wealth in other notes than those which the poet coined. The Eske is even now one of the most richly clad and picturesque of the rivers of South Scotland; Nature still triumphs among its dells and ravines; giving here and there glimpses of Highland grandeur, in the crags and precipitous steeps which rise from its sides up the high hills by which it is crowned in many places; it winds its quick way through purely graceful scenery; and although stately habitations have grown up about it, and more than one manufactory muddies its waters with traffic, the Eske is still the proud boast of the finest and most beautiful city in the dominions of the British Queen.

The pretty and pleasant village of Lasswade stands on both its banks—the river being crossed by a handsome stone bridge. The carpet manufactory stands on the site of an ancient monastery—St. Anne's; the several buildings of the factory form a square, consisting of work-shops, dye-houses, &c.

It is chiefly the finer sorts of carpets that are here made—those termed tapestry and the velvet pile—upon a principle quite different from those of Wilton and Brussels, and also carpets similar to the Persian or Tournay fabrics, woven in one piece to fit exactly the rooms. The fabrics, however, which distinguish this manufactory from those we formerly visited at Kidderminster are the tapestry and velvet pile; and before attempting to enumerate the various points in which the new process excels the ordinary methods of producing regular patterns in woven fabrics, we may avail ourselves of the following graphic account of a visitor to the works, who, though evidently not a manufacturer, seems to possess powers of description of no ordinary character.

"Every one must have observed in the structure of the common Brussels carpet a very great waste of materials. Suppose the pattern rich,—the colours numerous,—that groups of mimic flowers cluster in the gaily framed compartments, or run in festoons along the squares, and that fantastic compound figures, which represent only themselves, blend with their usual accompaniments of fruit, insects, and birds. Each one of the colours employed—though employed in but the shading of a leaf or of a petal, or as a single dot in the wing of a bird or a butterfly—must yet be formed by continuously coloured thread running along the carpet. Every dot of colour has thus its continuous layer of thread, that, extending along the apartment, rises to the sight at intervals to perform its part in the pattern, and then sinking into the body of the fabric, serves but to add thereto its expense and bulk. A single Brussels carpet may be thus regarded as a series of carpets laid wastefully over one another—with this disadvantage, too, that when the upper carpet wears out, all the others become useless. How remedy this defect by producing, with a single layer of coloured thread, the effect of many layers—retaining, meanwhile, every peculiarity of the rich Brussels fabric? How make *one* carpet serve for the many carpets wrought up together in the ordinary way? The question must have been often asked; and the well-known mode of printing calicoes must have often suggested an answer. But the plan of stamping, instead of weaving, the pattern, could never be brought to succeed. The surface of strong woollen thread raised into loops, or cut open into a bristly elastic pile, was not only injured by the block, but it also failed adequately to receive from them the required pattern. Every attempt to print the Brussels carpet turned out a failure. Mr. Whytock applied his mind to the subject, and arrived at his conclusions regarding it by a curious, and yet what may seem, when the mode is described, sufficiently simple process. Take a piece of calico, bearing a complicated and hand-

some pattern; pull out the threads of which it is composed, and then mark the appearance of each individual thread. As seen analysed on every thread, if we may so speak, the pattern will seem but a number of succeeding bars of colour. The single thread for half-an-inch or so will be, mayhap, a green thread; for half-an-inch more, mayhap, a red thread; here black, there white, and so on, in accordance with the particular line of the pattern which it chances to traverse. And thus the whole pattern may be resolved into a number of variously barred threads. But if it be thus easy to resolve a pattern stamped on cloth into a number of barred threads, it must be at least possible to resolve a number of barred threads into a pattern. Such were the reasonings of Mr. Whytock, and on the principle which they embody, he set himself to build up beautiful and tasteful patterns of barred threads, in order to produce a Brussels pattern of but one layer of coloured worsted. We need scarce remind the reader of the amount of nice calculation and ingenious contrivance which his task must have involved. Every carpet consists of repetitions of certain sets of patterns, and so there must be a recurrence of the same sort of threads. But no two threads barred in exactly the same fashion go together. There is a continual variation, on whose nice adjustment the integrity of the pattern depends—and hence the necessity of much care and correctness in the calculations. In the thread, too, the bars of colour have to be broader in a certain proportion than it is intended they should seem in the cloth, as allowance has to be made for the amount of thread lost in the loop or pile which forms the surface; and so the pattern in the warp has to be made quite a different sort of thing from the proposed pattern in the web. Hence another set of difficulties. But this plan appears to have succeeded in overcoming them all, and in producing in the Brussels tissue patterns of even greater beauty than in the many-plied carpets woven in the common style. We were much interested in this establishment at Lasswade to see how simple the operation performed by each set of the mechanics in the difficult manufactures, and yet how regularly the complicated whole grew under their hands. One set of workmen were employed in carefully barring across with colour sets of threads spread on huge cylinders—another set were engaged in fixing the dyes—a third set, in setting up the threads after a given manner for the warp of the projected web—a fourth, in weaving. All of them seemed to be workers in the dark, so far as the pattern was concerned; they merely measured off certain bars of colours after certain given proportions, or stretched in a particular given fashion a certain number of threads across a frame; or, when stretched and arranged, weaved them into a web; and yet the pattern sprung up before them complete in every sprig, leaf, and petal, as if it had been as much a thing of spontaneous growth as the mosses and wild flowers of our woods and moors. The whole reminded us, in connection with the producing workmen, of those nice operations of instinct by which one insect, the wasp, has been converted into a skilful paper maker, though unacquainted with the principles of his art; and another, the bee, into so excellent a practical mathematician, without knowing anything of theoretic geometry."

There are, no doubt, few of our readers unacquainted with the produce of this manufactory; few who have not "stepped" upon the soft and delicate carpet we are describing, which, although found chiefly in the mansions of the wealthy, are not beyond the reach of those who, with means comparatively limited, covet home luxuries, and desire in all things beautiful specimens of art.

For the reasons we shall presently mention, there is no branch of manufacture to which art can be applied with so much advantage; and there are few objects of household decoration in which excellence, based upon sound principles, is so desirable.

Mr. Babbage, in his instructive work on the economy of manufactures, enumerates the various methods of multiplying figures by printing and stamping processes; but the method by which this is effected at Lasswade differs widely from all of them. In printing from blocks or cylinders, it is evident that every change of figure requires the cutting or engraving of new blocks or plates; but all the various specimens presented in the accompanying woodcuts may be said to be produced with the same blocks! Another proof that a wide step has been made out of the beaten track in this invention lies in the fact that, while in ordinary printing processes the block or cylinder must, in the repetition of its objects, pass from the one to the other, this is not necessary in the new process; for if it is intended that there shall be one thousand repetitions of any figure in the length of the web, all the figures acted upon at the same instant, although in the woven fabric it may be intended they should be three or more feet apart. Thus, if an opening rose-bud is to be repeated every yard through 1000 yards of velvet pile, it is not necessary to go from the one to the other, in order to tip with crimson the opening buds—they are operated upon simultaneously, or rather those portions of the threads that are to contribute the crimson to all the buds being brought into line, are furnished with the necessary colour at once. In this way the necessity for expensive block cutting and engraving has been superseded, and the process simplified to a great degree; the process has other advantages to which we need not now refer.

In like manner the last operation—namely, the weaving—is simplified, for all of the threads being furnished with every colour which they require to fit them to appear as component parts of the pattern, there is no need of intricate machinery about the loom, neither harness nor Jacquards being required. These party-coloured threads form the elements of the intended pattern, which immediately appears like a lengthened shadow when they are arranged side by side.

In disparagement of the fabrics thus produced, it has been commonly stated by inconsiderate parties, that these are only printed goods, as if it were possible to print such fabrics: but instead of this, the printing is the first process here, and not only precedes the weaving, but also precedes the formation of the warp or chain, which distinguishes the invention from every other known method of producing regular figures, and places it, in point of novelty, as much beyond the printing of warps as this was an advance upon printing on the finished web.

Among the other advantages arising from this new method, it is none of the least that there is scarcely any limitation to the number of colours that may be used in line. Instead of five, or at most, six or seven, the shades in the carpets represented in these wood-cuts are frequently more than twenty, without increasing the expense; and a fine opportunity is afforded to the artist to vary his colours or shades, and give free scope to his

pencil, without being continually obliged to count whether he has not introduced more colours in line than the manufacturer can introduce into the carpet.

The fabrics to which this method has been applied, and velvet pile carpets, and those having a

surface like Brussels carpets, formed of loops, upon the surface, anciently termed "terry velvet;" also a finer and more pliant article in velvet for curtains, which finds its way to several of the finest mansions, both at home and abroad. One of the wood-cuts — that in stripes — represents the style of pattern, though it cannot show the brilliant colouring of the article from which it is copied.

The patterns exhibited in the wood-cuts are all original, and drawn by Mr. Hunter, the artist employed at the manufactory.

Besides the articles referred to in the above, the manufactory at Lasswade has produced many fine carpets on the Axminster or Tournay principle, woven in one piece, and made to fit particular rooms; into this class, Mr. Whytock's partner, Mr. Henderson, has the merit of introducing many improvements. Those who may have seen the workmen at the Gobelins, employed on similar carpets, must have observed how the shuttle is passed from hand to hand, instead of which Mr. Henderson applies the crossbow to throw it at once across the largest carpets. This, however, is only one of many improvements made by Mr. Henderson in this department, and perhaps this branch may form the subject of another article, which may contain some curious facts illustrative of the manner in which such endeavours to introduce the higher branches of manufactures into the country at great expense and risk, are met by some of the trade.

To return to the patent process, it may be stated that Mr. Whytock, when his patent had nearly expired, had an opportunity of granting a license to Messrs. Crossley and Sons, of Halifax, who have now nearly 200 looms at work on this principle, and that upon his getting an extension of the patent for five years, Messrs. Pardoe, Hoomans, and Pardoe, of Kidderminster, applied also for a license, so that with the improvements which he farther contemplates, and the united exertions of those experienced manufacturers, the demand may be expected daily to increase. This is to be confidently looked for also from the experience that many have now had of the great durability of the new fabrics, both in respect of texture and colouring.

We shall no doubt have frequent occasion to treat the subject of carpets; it is one that interests every class of society; there is no branch of Industrial Art more worthy the attentive consideration of the artist. We have heretofore observed that "we English have an inveterate habit of crowding our drawing-rooms with furniture and ornaments, with tables, chairs, ottomans, sofas, vases, so that a view of only portions of the carpet can be obtained, and any great conception of unity can hardly be formed." Here, then, simplicity becomes desirable, because the effects of complication and ingenuity would be utterly lost. If it were attainable, which unfortunately it is not, it would be highly desirable for the designers of such carpets to know something of the style of furniture which is to be spread above them. But it is obvious that in almost every case the artist should avoid attempting to produce anything like a picture, because as parts of it must be concealed, his pictorial design will only be seen in a distorted aspect.

AUSTRALIAN WOOL.

Of late years, wool has been very extensively used in productions of Industrial Art, for domestic purposes; and it is of paramount importance that we should be enabled to procure, either at home or from our Colonies, a material so fine as to enable us to enter into full competition with our Continental rivals. Hitherto this has not been effected; but we have the pleasure to report that such will not always be the case: for, although the article we are about to notice must be at present principally classed under the head of the Useful Arts, it is certain to become largely available for the Arts Ornamental.

Few of our colonies are more interesting or important than Australia—which, without the aid of fancy, may be, as it has been, styled "the fifth division of the Globe." The wool imported thence has already obtained high repute; and many attempts have been made at its improvement, with a view to render it a still more valuable article of commerce. We have recently examined a very elegant winter carriage cloak, made of cloth manufactured from wool grown in Van Diemen's Land, and submitted to her Majesty by Mr. Willis, the eminent clothier, of St. James's-street, who is proprietor of extensive flocks of fine-wooled sheep in that colony. He has, with very laudable enterprise, directed his zealous attention to extending and improving the growth of wool, by importations into Van Diemen's Land of "stock" selected from the best flocks of Saxony; the beneficial effects of his spirited exertions and judicious system have been shown by the high value attached to his flocks in the colony—these flocks combining in a very remarkable degree the essential advantages of superior fineness with weight of fleece.

The specimen to which we refer was submitted to the Queen; and in the correspondence that ensued between the Lord Chamberlain and Mr. Willis we are furnished with another proof of the interest her Majesty takes in the manufactures of her country. As the communication of Mr. Willis explains the nature of the material; and as the answer with which he was honoured is gratifying and encouraging—in reference to the most interesting of all our Colonies—we consider a brief space cannot be better occupied than in publishing both these letters:—

"London, Nov. 6, 1846, 18, St. James's-street.

"May it please your Majesty,

"The favourable consideration which your Majesty graciously condescends to bestow on all subjects calculated to advance the interests of your Majesty's extensive dominions, and to promote the welfare of your Majesty's subjects, will, I hope, induce your Majesty to pardon the liberty I take in presenting to your Majesty, in the form of a winter carriage-cloak, a specimen of British manufacture in cloth made from wool grown in your Majesty's colony of Van Diemen's Land. The progressive improvement which has attended the culture of this essential material of British commerce bids fair to rival, at no very distant period, the best productions of 'Saxony,' while the almost inexhaustible tracts of country in your Majesty's Australian dominions, in a climate admirably adapted to the growth of wool, affords an unbounded field for the exercise of energy and enterprise on the part of your Majesty's subjects. In the hope that your Majesty will be graciously pleased to honour with your royal patronage this important material, so largely conducive to the national welfare,

"I have the honour to subscribe myself,

"Your Majesty's loyal and devoted subject,

"George Willis.

"To her most gracious Majesty
Queen Victoria."

"Spencer House, London, Nov. 10, 1846.

"Sir,—I have to acquaint you that the cloak you made, to be presented to the Queen, from wool grown on your own flock in Australia, reached me a few days ago at Windsor Castle. It was presented to her Majesty, at my request, by Lady Lyttelton, and I have much satisfaction in being able to state to you that, though the Queen declined to receive it, as you had intended, as a present, that never being the custom, her Majesty expressed much admiration at the material, and will, in the course of the winter, make use of the cloak.

"I trust that thus your anxiety to promote a very important trade with a colony, daily rising, will, by her Majesty's gracious patronage, be assisted, and that this first effort will give an impulse to the wool-growers of that distant and interesting land.

"I am, Sir, your obedient servant,

"Spencer.

"Mr. George Willis, St. James's-street."

The fabric at present introduced is of a peculiarly soft and warm texture, and adapted merely for winter use; but it is understood to be Mr. Willis's intention to manufacture, from a new importation, cloth of a much lighter substance. This beautiful colonial produce cannot fail to receive the cordial support of all who desire, not alone the prosperity of British manufacture, but in especial that which links itself with the most important production of our colony.

COLOSSAL CANDELABRA

IN CRYSTAL CUT GLASS.

THE engraving which occupies this page of the Art-Union is drawn from a stupendous and most magnificent candelabrum—one of "a pair" manufactured by Messrs. F. & C. Osler, of Birmingham, for His Highness IBRAHIM PACHA; some idea of its extraordinary character may be conveyed by the fact, that it is nearly seventeen feet in height.

We have, heretofore, given a history of the manufacture of glass in England, showing the vast improvement to which it has been subjected of late years; and, at no distant period, we may consider in detail that branch of it to which Messrs. Osler direct more especial attention, and in which they greatly excel—the production of glass chandeliers, candelabra, lustres, &c.; at present, our business is only with the absolutely astonishing work they have produced for Egypt—a country which, under the sway of a singularly energetic ruler, promises to rival in glory the profuse splendour and intellectual luxuries of the Egypt of ancient days.

Very rarely does such an opportunity as this occur to enable a manufacturer to show the excellence of which his art is capable; and although, of late years, many productions of the "glass-house" have startled the public, there has been nothing at all comparable with this—as regards either brilliancy of material or excellence of form, to say nothing of the prodigious size of the object, every part of which, large or minute, has been executed with as much nicety, delicacy, and high finish as it could have been, if the object were designed to adorn the mantel-piece instead of to fill a room. From the base to the topmost branch, it is composed of pure crystal glass; no metal whatever has been introduced, or at least none is perceptible (for we presume the several pieces must have been joined by metal fittings), and the effect is as if it were in reality

"One entire and perfect chrysolite."

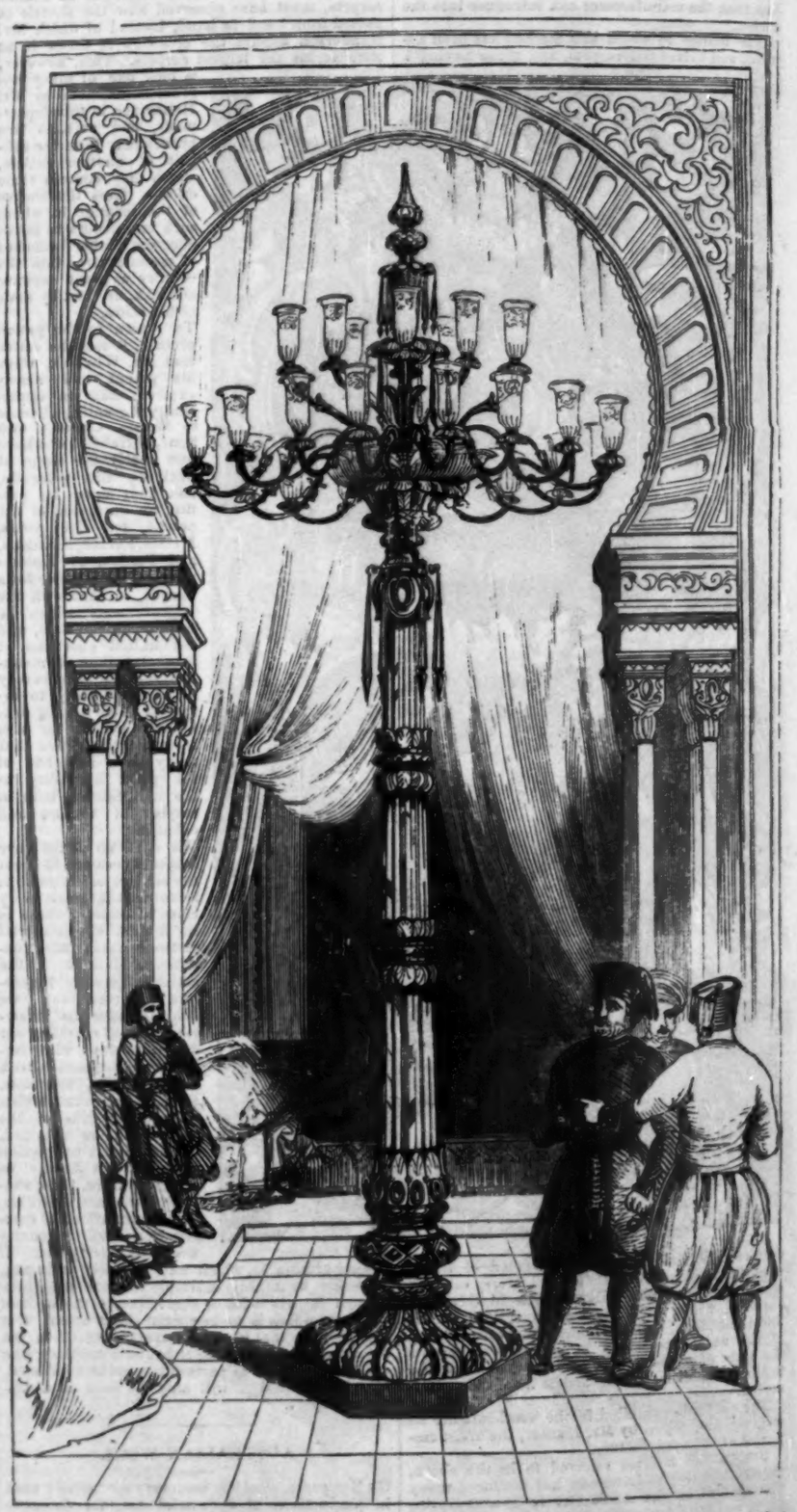
The difficulties to be surmounted in this work must have been considerable; and the result is to the honour of the manufacturer and the credit of the country; for assuredly no production of modern Industrial Art is so decidedly calculated to give assurance of what the British manufacturer is capable of achieving.

Our columns have, from time to time, exhibited proof of the progressive improvement of this art. The glass manufacture of England has been relieved by the wise policy of the age, from many embarrassments which tended materially to its prejudice; already relieved from the weight of trade restrictions and evil legislative enactments, it has risen with new strength. We have before us, unquestionably, the most satisfactory and conclusive evidence of its advancement.

The commission was given to Messrs. Osler by Ibrahim Pacha, during his visit to Birmingham: one candelabrum is now finished, and will, in a few days, be deposited at their London Warehouse, No. 44, Oxford-street, preparatory to its shipment for Egypt. The pillars are constructed to carry twenty-four lights each, and, as we have intimated, are composed entirely of pure crystal glass, cut in a style the richest and most chaste.

The annexed engraving, although executed with considerable care, affords but an imperfect idea of the splendour and magnificence of the pillar itself. The height, to the top of the glass leaf dish, from which the arms rise, is twelve feet four inches. The total height, including the centre, is seventeen feet. The column itself is composed of three cylinders, of cut-glass prisms. The lower cylinder is nearly three feet in length, and weighed 129 lbs. previous to the process of grinding, &c. The ornamental glass base, which rests on the hexagonal metal plinth, is thirty-four inches in diameter, and weighs 155 lbs. The total weight of one candelabrum is nearly 2,000 lbs.

The form is remarkably unostentatious;—all attempts at fanciful decoration have been judiciously avoided; and the good taste of the manufacturer has been evidenced by his trusting for effect to the purity of the material of which the object consists, rather than to any suddenly-apparent proof of elaborate workmanship. Admiration is first excited by its exceeding simplicity of character; a light and elegant pillar, gradually tapering, is perfectly plain; a few pendant drops nearly two feet in length, hang gracefully beneath the branches; and the lights rise out of "shades," with very simple ornamentation—in admirable keeping with the whole. Indeed, perfect harmony prevails throughout the several parts of the work.



There will be no second opinion on the subject: the production is one of the highest possible merit, and, perhaps, the greatest achievement that has been yet accomplished in British Industrial Art.

THE ART-UNION OF LONDON.

CHARTER OF INCORPORATION.

Victoria, by the Grace of God, of the United Kingdom of Great Britain and Ireland, Queen, Defender of the Faith, to all to whom these Presents shall come, Greeting: Whereas Our right dearly-beloved Uncle, Adolphus Frederick, Duke of Cambridge, hath, by his Petition, humbly represented unto Us that he and divers others of Our loving subjects have associated together, and have formed a Society under the name of "The Art-Union of London," for the general advancement of the Fine Arts, and for promoting and facilitating a greater knowledge and love of the Arts of Design on the part of the Public generally; And, for the purposes aforesaid, have raised sums of money amounting to one hundred thousand pounds or thereabouts, by subscription, or contribution, to be allotted and distributed by chance as prizes amongst them, on the condition, nevertheless, that such sums of money so allotted and distributed be expended solely and entirely in the purchase of Paintings, Drawings, Sculpture, or other Works of Art; and have also purchased Paintings and other Works of Art, to be afterwards allotted and distributed by chance among them; and have entered into, and will have to enter into, important and lasting pecuniary engagements for carrying out the objects of the said Society; and that by an Act of Parliament passed in this tenth year of our reign, intituled, "An Act for Legalizing Art-Unions," reciting to the effect that certain Voluntary Associations had been and might thereafter be formed in various parts of the United Kingdom, under the name of Art-Unions, for the purposes of the said Association so entered into by the said Petitioner and the said other parties), and that the allotment and distribution of Paintings, Drawings, or other Works of Art, or of sums of money for their purchase, and the proceedings taken to carry the same into effect, might be deemed and taken to come within the provisions of the several Acts of Parliament passed for the prevention of Lotteries, Littlegoes, and unlawful games, whereby the Members, Subscribers, or Contributors of such Associations as aforesaid, or persons acting under their authority, or on their behalf, might be liable or subjected to certain pains and penalties imposed by law on persons concerned in Lotteries, Littlegoes, and unlawful games, and reciting that it was expedient that all Members of and Subscribers and Contributors to such Voluntary Associations as aforesaid, and all persons acting under their authority, or on their behalf, so long only as their proceedings are carried on in good faith for the encouragement of the Fine Arts, should be discharged from any pains and penalties to which they might have rendered themselves liable, or might thereafter render themselves liable, by reason of any such their proceedings: After enacting as therein is enacted, it is enacted, that all such Voluntary Associations as aforesaid then constituted, or which might thereafter be constituted according to the provisions thereinafter mentioned, should be deemed to be lawful Associations, and the Members of and Subscribers and Contributors to all such lawful Associations, and all persons acting under their authority, or on their behalf for the purposes aforesaid, should be freed and discharged from all pains and penalties, suits, prosecutions, and liabilities, to which by law they would be liable but for the passing of that Act, as therein mentioned: Provided always, that a Royal Charter or Charters should have been first obtained for the Incorporation of any such Association, or provided other acts were done as in the said Act mentioned; and hath represented unto Us that the establishment and maintenance of such their Association would greatly tend to the extension and improvement of the Fine Arts in this Kingdom; and that they have been advised that the object of their undertaking would be more effectually obtained were the same to receive Our Royal sanction and confirmation, and he hath besought Us to grant to them and to those who shall hereafter become Members of the same Society Our Royal Charter of Incorporation for the purposes aforesaid: Now know ye, that We, being desirous of encouraging and promoting a design so laudable and beneficial, of Our especial grace, certain knowledge, and mere motion, have willed, granted, and declared, and do by these Presents, for Us, our heirs and successors, will, grant, and declare, that the said Adolphus Frederick, Duke of Cambridge, and such others of Our loving subjects as have formed themselves into and are now Members of the said Society, or who shall at any time hereafter become Members thereof, according to such regulations or bye laws as shall be hereafter framed or enacted, shall, by virtue of these Presents, be the Members of and form one Body Politic and Corporate, for the purposes aforesaid, by the name of "The Art-Union of London," by which name they shall have perpetual succession and a Common Seal, with full power and authority to alter, vary, break, and renew the same at their discretion, and by the same name to sue and be sued, implead and be impleaded, answer and be answered unto, in every Court of Us, Our heirs and successors, and be for ever able and capable in the law to purchase, receive, possess, and enjoy to them and their successors any goods and chattels whatsoever; and also be able and capable in the law, (notwithstanding the Statutes of Mortmain,) to take, purchase, possess, hold, and enjoy to them and their successors, a Gallery or Galleries, and any messuages, lands, tenements, and hereditaments whatsoever, the yearly value of which, including the site of the said Gallery or Galleries, shall not exceed in the whole the sum of two thousand pounds, computing the same respectively at the rack-rent which might have been had or gotten for the same respectively at the time of the purchase or acquisition thereof, and to act in all the concerns of the said Body Politic and Corporate for the purposes aforesaid, as fully and effectually, to all intents, effects, constructions, and purposes whatsoever, as any other of our liege subjects, or any other Body Politic or Corporate in Our United Kingdom of Great Britain and Ireland, not being under any disability, might do in their respective concerns.

And we do hereby grant Our special license and authority unto all and every person and persons, Bodies Politic and Corporate, otherwise competent, to grant, sell, allen, and convey in mortmain unto, and to the use of the said Society and their successors, any messuages, lands, tenements, or hereditaments, not exceeding such annual value as aforesaid.

And Our will and pleasure is, and we further grant and declare, that there shall be General Meetings of the Members of the said Body Politic and Corporate, to be held from time to time as hereinafter mentioned; and that there shall always be a Council to direct and manage the affairs of the said Body Politic and Corporate, and that the Council shall have the entire direction and management of the same, in the manner and subject to the Regulations hereinafter mentioned; but Our will and pleasure is, that at all General Meetings and Meetings of the Council, the majority of the Members present, and having a right to vote thereat respectively, shall decide upon the matters propounded at such Meetings, the person presiding therein having, in case of an equality of numbers, a second or casting vote.

And We do hereby also will, grant, and declare that the Council shall consist of a President, Vice-Presidents, two Secretaries, and not less than thirty, and not more than forty other Members to be elected out of the Members of the said Society.

And that Our said dearly beloved Uncle and Councillor, Adolphus Frederick, Duke of Cambridge, shall be the first President, and the other persons now being the Vice-Presidents, Secretaries, and Members of the Committee of Management of the said Society shall be the first Members of the Council of the said Body Politic and Corporate, and shall continue such until the election of Officers shall be made in pursuance of these Presents.

And We do hereby further will, grant, and declare, that it shall be lawful for the Members of the said Body Politic and Corporate hereby established, to hold General Meetings once in every year, or oftener, for the purposes hereinafter mentioned, viz., for the distribution of Prizes, for receiving the Report of the Council, and for ratifying the election of Members of the Council.

That the Council shall make and establish such Bye Laws as they shall deem to be useful and necessary for the regulation of the said Body Politic and Corporate, for the admission of Members, for the management of the estates, goods, and business of the said Body Politic and Corporate, and for fixing and determining the manner of electing the President, Vice-Presidents, and other Members of the Council, and other Officers, and the period of their continuance in office, as shall be deemed necessary or useful for the said Body Politic and Corporate, and such Bye Laws from time to time shall or may alter, vary, or revoke, and shall or may make such new and other Bye Laws as they shall think most useful and expedient, so that the same be not repugnant to these Presents, or to the laws and statutes of this Our Realm; and shall and may also enter into any resolution, and make any regulation respecting any of the affairs and concerns of the said Body Politic and Corporate that shall be thought necessary and proper: And We do will and declare, that the first of such General Meetings as aforesaid shall be held within twelve calendar months from the date of these Presents, and that the Council shall make such Bye Laws as aforesaid within six calendar months from the date of these Presents, and shall lay the same Bye Laws, or copies thereof, before the Committee of Our Most Honourable Privy Council, who shall have full power and authority, from time to time, to disallow, alter, and amend the same, as to the said Committee of Our Privy Council shall seem meet: And We do declare, that until the same Bye Laws shall be so made, the said Society shall be regulated according to the present rules and regulations relating thereto.

And We do further will and declare, that it shall be lawful to and for the said Committee of Our said Privy Council, from time to time, and at all times during the subsistence of this Our Charter, to make and ordain any Bye Law and Bye Laws for giving full effect to the said in part recited Act, as to the said Committee shall seem fit and desirable; and with such intent and purpose from time to time to revoke, alter, or amend any such Bye Law or Bye Laws, and the same shall be binding and conclusive upon the said Body Politic and Corporate.

And We further will, grant, and declare, that the Council of the said Society shall have the sole management of the income and funds of the said Body Politic and Corporate, and also the entire management and superintendence of all the other affairs and concerns thereof, and the exclusive right of nominating an Assistant Secretary, and such other officers, attendants, and servants as they deem necessary or useful to the Society, and of removing them, if they shall think fit, and shall prescribe their respective duties and salaries. And it shall be lawful for the Council, or any five or more of them, to assemble and meet together when and as often as they shall think fit, and do such acts as to them, or the majority of them then present, shall appear necessary or fitting, for the objects and views of the said Body Politic and Corporate.

Provided always, and We do declare, that the Council shall render to the Annual General Meeting a full and particular account of all such their proceedings as aforesaid; and that it shall be lawful for every Member of the said Society to see and examine the accounts of the receipts and payments of the said Society.

And We further will, grant, and declare, that the whole property of the said Body Politic and Corporate shall, at all times, be vested, and We do hereby vest the same solely and absolutely in the Members of the Council for the time being of the said Society; and that they shall have full power and authority to sell, alienate, charge, or otherwise dispose of the same as they shall think proper, but that no sale, mortgage, incumbrance, or other disposition of any messuages, lands, tenements, or hereditaments belonging to the said Body Politic and Corporate shall be made, except with the approbation and concurrence of a General Meeting.

And We do further declare it to be Our Royal will and pleasure, that no resolution or Bye Law shall, on any account or pretence whatever, be made by the said Body Politic and Corporate, in opposition to the general scope, true intent, and meaning of this Our Charter, or the Laws or Statutes of Our Realm; and that if any such resolution or Bye Law shall be made, the same shall be absolutely null and void to all intents, effects, constructions, and purposes whatsoever.

And We do further declare, that the services of the Members of the Council shall be honorary, and that it shall not be lawful for them, or any of them, to receive any pecuniary payment for their attendances or other services in or about the affairs of the said Society.

And We do further declare, that all the Works of Art selected or given as Prizes in each year shall be exhibited in some convenient place in the Metropolis in every such year, as soon as conveniently can be after the Annual Distribution of Prizes, and that all the Members of the said Body Politic and Corporate shall have free access to the same, under such regulations as shall be from time to time made respecting the same.

Provided always, and We lastly expressly declare it to be Our Royal will and pleasure, that the Council shall, once in every year, or oftener if thereunto required, render and deliver to the said Committee of Our Most Honourable Privy Council, to whom the consideration of Art-Unions shall be referred by Us, a report of all the proceedings of the said Society, more especially setting forth the mode adopted for selecting and distributing Works of Art, and a list of the Works of Art purchased and distributed, and the prices thereof respectively; also a detailed account of the receipts and disbursements of the said Society for the year, together with a true copy of the Bye Laws, Rules, and Regulations by which the affairs and concerns of the said Body Politic and Corporate are, for the time being, regulated. And we do expressly declare, that whenever it shall appear to any such Committee of Our Privy Council that the said Society is perverted from the purposes of the said in part recited Act of Parliament, to certify the fact to Us, and thereupon it shall be lawful for Us to revoke or annul this Our Charter: Provided always, that the claim or claims, at law or in equity, of any party or parties against the said Body Politic or Corporate, or the Members thereof, shall not be prejudiced, abridged, or affected by such revoking or annulling of this Our Charter. In Witness whereof we have caused these Our Letters to be made Patent.

Witness Ourself, at Our Palace at Westminster, the first day of December, in the tenth year of Our Reign.

By writ of Privy Seal,

EDMUNDS.

THE NATIONAL GALLERY.

THE PICTURE CLEANING.

Public attention has been directed, since the re-opening of the National Gallery, to grave accusations against the Trustees and the Keeper; involving charges of mismanagement, neglect of duty, or incapacity to fulfil it; and, finally, with having allowed injury, if not destruction, to some of the choicest pictures belonging to the Nation.

These attacks have been continued, at intervals of a few days only, by the daily and weekly press repeating the same charges, without advancing any corroboration or proof; but merely giving license to unlimited abuse, varied, only, by insinuations too palpable to be misunderstood.

It is a recognised principle that complaints, through the medium of Public Journals, contribute to the correction of abuses, and the redress of grievances. But, when individual character and motives continue to be assailed, this advantage is not free from disadvantage—especially when the reiteration of personalities is sheltered by the anonymous.

One person has, at least, been manly enough to appear in *propria nomine* to second, by his lucubrations, a disguised assailant.

Mr. Conyngham is an amateur and collector, well known for his leaning towards the class of pictures more curious as antiquities than meritorious as works of Art—his narrow notion of admiring the faded and soul-less attempts at painting of the thirteenth and fourteenth centuries. He has now publicly stigmatized all pictures of the British School, exhibited at the Royal Academy, as "chalky absurdities"! With ideas so limited and prejudices so debasing, he enters the arena to direct the public—and a public, too, precisely uninstructed on the subject he invites them to consider. What do "the people," including amateurs, connoisseurs, collectors, and dealers, know about the mechanical and artistical combinations that produce a picture? The grounds, priming, dead colour, painting in opaque colour, scumbling, glazing, and varnishing, are only so many terms known to a few, and but little understood by any. And yet these terms are the cant cries used by crafty dealers for purposes of deceit, and by small *cognoscenti* to dazzle the ignorant by a vain parade of their own technical acquirements.

Because Mr. Eastlake is an artist of high rank and unquestionable talent, he is accused of being an improper person to be Keeper of the National Collection. We know well the intrigues, and recollect the vituperations, by which this accomplished gentleman was assailed, on his appointment—by picture dealers; none but a picture dealer was, according to the "Verax" of the day, a competent person to fulfil the duties of the high office. Besides, he has read Passavant, translated Kügler's "Handbook of the Arts," is also Secretary to the Royal Commission for Promoting the Fine Arts, and, undoubtedly, of the highest honour and undisputed integrity. What should so eminent a painter know about the glazings used by artists in finishing their works? The anonymous writer adds, that ignorance and "flunkeyism" are not among the requisites for the office of Keeper. The term "flunkeyism" here applied cannot be misunderstood, and those who know Mr. Eastlake will not fail to treat it with supreme disgust: while the insinuation of ignorance sinks into contempt as an impudent falsehood.

According to those who have, in the daily press, opposed Mr. Eastlake's appointment *ab initio*, and who have now discovered that an accomplished artist is unfit for the office; and, as the public are sufficiently awake to the impropriety of appointing a picture dealer—let us suppose the existence of some hybrid who is neither. If he should be a bad painter, *ergo*, he would not be an artist; and, as a picture dealer is inadmissible, we will suppose him capable of taking a commission from dealers on the amount of prices of pictures sold by his recommendation, on the one hand, and accepting a fee for his profound knowledge from the purchaser, on the other. Therefore, he would be no dealer. Could such a person be discovered, it might explain the dilemma in which we are now placed.

The imputed mismanagement is divided into the separate wrongs of bad and injurious cleaning, of want of judgment in acquisition, and of deficiency of knowledge in hanging the pictures in suitable positions. The first being the gravest charge, we shall notice it more particularly. The cleaning of pictures has always been a theme that supplies great diversity of opinion, and not without some reason on all sides. On the one side, timidity, doubt from "unacquaintance" with the process, the antiquarian feeling which venerates the rust and epidermis of age, and more particularly the powerful *argumentum ad monetum*—the possibility of a picture becoming of less value in the market; on the other hand, the loss of the great beauties of Art, the purity of tone, the freshness of Nature, the truth of tint, are the consequences of the accumulation of intervening and disguising matter, on a plane surface, from damp, dust, smoke, vapour, and other causes, which can only be removed by cleaning. In this condition great numbers of fine pictures are incapable of affording the enjoyment they were destined to impart; and the owners possess works they have never seen—so completely are the original intentions of the painters obscured.

Let us only remark the state of the gilding of picture-frames after receiving the deposit of many years' exposure: the same gathering of dust and vapour takes place upon the pictures, and are not unfrequently allowed to remain undisturbed in the accumulation; servants are frequently allowed to dust the frames, but are not suffered to touch the pictures. To this the constant deterioration and discoloration of the gums employed in the composition of the varnish are united in covering the original intention of the painters by a tawny brown film. It must not be supposed, however, that a thick veil of dirt and decaying varnish is a pure safeguard to the picture underneath. Experience shows that all large works are more decayed in the lowest parts, doubtless, from receiving a greater portion of the noxious deposition. This is frequently the case with altar-pieces that have stood in Catholic churches from the burning of candles constantly before them.

Four pictures have been cleaned during the recess: we shall notice them respectively. The large 'Landscape and Cattle,' by Cuyp, was so loaded with discoloured varnish that the distant hills have been mistaken for clouds by young students. This picture had two holes broken in it, by accident, some years ago, on being removed suddenly from Mr. Angerstein's house, during an alarm of fire. The picture was then lined, and the damages repaired; and, now that it has been cleaned, the beauties of this fine work are completely displayed. Let any but a prejudiced, one-sided amateur, or an interested dealer, examine the surface of this picture: let him look for the repainted damage, and point it out. The 'Velasquez' is also well and satisfactorily cleaned, every sharp bright touch—the *chique* of the pencil—is preserved. The middle portion appears somewhat too thin in the dark-green tint of the ground, but many other reasons than cleaning may have caused that; although, as it has been in the dealers' hands, there is no answering for what may have happened in its transition. Green tints, of all others in painting, have stood the effects of time the worst. The changes are easily accounted for: having no other positive green than is afforded by copper, it has always been a compound colour; if vegetable, extremely fugitive; and, if mineral, liable to blacken. It is the materials used in compounding of this colour which have so often caused its evaporation, decay, or change. The 'Bacchus and Ariadne' is the third picture which has been cleaned, and now appears in its dazzling glory. The complaint here is, that the perspective is destroyed, and that the nymph in the middle distance becomes too prominent. This can only be answered by looking at the picture itself; and we wonder how it becomes necessary to complete the gradations of aërial perspective, that it should be loaded with dirt and darkened varnish which Titian never could have contemplated to be necessary to its perfection, or he would certainly have painted it in adequate tones. The same remark applies to the sky, said to have been converted into a sky of winter, to enliven a summer scene. But Titian so painted this "chalky absurdity"; and are we to succumb to the dictum of the lost glories of the greasy-golden decaying gums of the varnish, which have vanished under the hands of the cleaner? The fourth picture, the last, the most important, and the most cavilled at, is the 'Peace and War,' by Rubens. Again we have the "twaddle" of lost glazings in the highest key of rant. In no respect do *quasi-cognoscenti* err more than in the use of this term of glazing. What they imagine to be glazing is little more or less than the general diminution of lustre occasioned by time or air, and the process of desiccation of the vehicle, which, attracted by the atmosphere to the surface, becomes a kind of transparent enamel. Time effects what is miscalled glazing. Cuyp never used glazings to finish his works; Velasquez none at all—merely solid painting; and Rubens very little. This process was chiefly confined to the Venetian painters, in the flesh and draperies; but assuredly never in the skies and clouds—they were left "chalky absurdities"; and Stanfield and a host of eminent painters of our time continue to perpetrate the absurdity of portraying the divine vault of heaven of a bright ethereal blue, with clouds of dazzling whiteness.

The unfortunate mistake of conceiving that the glazing of time was the act of the ancient painters has been the ruin of many early artists of our own school—such as Sir J. Reynolds, Northcote, Opie, and others. By their glazings they have hastened their works to premature decay. The operation of glazing requires time, to allow the various applications of it to dry perfectly; and Rubens painted with too much facility and magnitude of undertaking, to allow of time for glazing. It is the purity and certainty of tint, with his wonderful knowledge of harmony, that give a transparency to his solid colour, and not the trickery of glazing. If we had more leisure and space we should be tempted to extend our remarks on this point, as it is one of the most important upon which the question of injury depends; but we shall, under our present restriction, be contented with saying that it is no easy matter to remove glazings done above two centuries ago; and that nothing is so facile as to see, in the process of cleaning, where the slightest particle of colour is disturbed, and to arrest the operation. The most uninitiated person would confide in the belief, that Mr. Eastlake's own experience, by which he has risen to the highest eminence in an intellectual profession, is, in itself, a guarantee for his knowledge of the tone, harmony, colour, and construction of pictures. It requires the utmost stretch of malignity to impute to him the ignorance which occasioned the ruin of a picture he had daily watched during the operation of cleaning. Look at the purity of colour of the flesh of the principal female in the 'Peace and War.' It is flesh itself now—redolent of youth, of health, and of vitality. Then let us go into the further room, and compare it with the back of the Venus, in Titian's picture of 'Venus and Adonis.' The back of this figure, with its "fine and delicate glazings" of filth, presents the flesh of the goddess repellent—even putrescent—instead of displaying the vigorous glow of Nature, and the rosy loveliness of youth. Indeed there has been so much mis-statement throughout this discussion, that the best evidence is a diligent investigation of every portion of the surface of the picture; and we are quite sure that, as the best judges of its condition will be those who have practical experience in the art, so will the opinion of our eminent artists affirm the operation of cleaning this picture to have been conducted with good faith, great skill, and perfect success.

As a public inquiry is called for by Mr. Conyngham, we shall, in all probability, hear more upon the matter when the Legislature is assembled; and, should a committee of investigation be appointed, we shall most diligently watch and comment on all the evidence given by every person examined, who is at all interested in the sale, transfer, agency, or commerce of pictures. We fancy it will surpass in intricacy and contradiction all the horse-dealing cases that have ever puzzled courts of law.

We now come to the second portion of the assumed grievance—the neglect of duty by the Trustees. The anonymous assailant calls the trustees a "a body of idle *dilettanti*, lawyers with jaded intellects, and politicians who treat Art as a pastime, and too often merely as a source of gratification to their personal vanity." Let us read their names and titles:—The Duke of Sutherland; the Marquises of Lansdowne and Northampton; the Earls of Aberdeen, Ripon, and Ellesmere; Lords Ashburton, Monteagle, and Colborne; Sir R. Peel; Sir J. Graham; Sir M. A. Shee; S. Rogers, and T. Wells, Esqrs.

If these distinguished persons are to be displaced as Trustees, where shall we find others equally unexceptionable—fitted both by their exalted position in society as well as their acquirements, to fulfil the charge?

During the twenty years that we have had some resemblance to a National Gallery it is certain that it has not received the accessions by purchase which might have been made. In the first place, almost all the Trustees, possessing, themselves, large fortunes, and holding the highest rank in the kingdom, must be fully sensible of the equivocal position they held, of being buyers of pictures for a nation possessing no fixed principle of taste, very limited acquaintance with Art, and a very quick perception of any chance among vulgar scribblers to assail their superiors: next, this propensity has fully exercised its blighting influence. Secondly, opportunities are lost by the delay and repugnance of the Treasury authorities to award the amount of money that would effect the purpose, while our financial affairs give so small a surplus to spare. In the meantime, the Trustees have, many of them, formed, from their own private fortunes, some of the finest collections existing; and great works of Art, that can never again be obtained for the Gallery, have been absorbed in these private cabinets. The important collections of Prince Talleyrand, the Duke of Lucca, the Duchess de Berri, and Marshal Soult have been thus distributed, within this period. In fact, private fortunes have been more munificently employed than Government funds: proving that the Trustees give greater sums for works of High Art than they choose to become responsible for to the public.

It will also always be a cause of difference of opinion in that portion of the public which interests itself about the pictures of a National Gallery—as to the most eligible subjects and masters; each person having his own restricted view of school and style. The Trustees are accused of not purchasing a S. del Piombo, a Raffaelle, and a Titian. It is a surprising truth that our boasted S. del Piombo, considered as the second picture of all pictures existing, was not selected by the Duke of Bridgewater and the Earls Gower and Carlisle, when they purchased the Orleans Collection; and yet the Earl of Carlisle gave a larger price for the 'Dead Christ and the Maries at the Sepulchre,' by A. Caracci, than the S. del Piombo was valued at. Such is the variety of taste. Possessing the finest work ever painted by S. del Piombo, it may fairly be inferred that an inferior work was not desirable for acquisition. The Methuen Raffaelle might have been purchased; and so ought, perhaps, at any price, 'La Vierge aux Candélabres,' which Mr. Munro possesses. As for the Titian (and here we touch the grand sore), we decidedly say, it was not eligible as a subject or work of Art for the National Collection. The assertion that it was purchased for 700 guineas, and the insinuation that it might possibly now be obtained for that sum, are, we know, unmistakable *hints*. The picture was put up at auction by Messrs. Christie and Manson, stated to have *formerly* belonged to a foreign nobleman (*i. e.*, Joseph Bonaparte); it was warped up at the sale to the sum of 1000 guineas, at which the hammer fell, and no buyer was publicly declared. Now, if the thirteen Trustees had deputed Mr. Eastlake to purchase this picture when so put up, we know quite enough to say it would not have been bought for the public collection for 700 guineas. The under-workings of the sale-room are no longer a mystery, and the Trustees are perfectly justified in not seeking purchases at anonymous sales. The picture is certainly a fine picture. Titian could paint no other; but the figures are destitute of grace; grandeur of imagination is out of the question; and it is covered with the "delicious golden glow" at which connoisseurs of small range "smack their lips" in ecstasy; but if we were to ask any child of Nature what he thought of the flesh tints, the healthy hue, or the more mystifying carnation verbiage, he would require the figures to take a bath before he judged.

Haydon was of opinion that ancient masters never knew how to paint a shade or shadow. That they are at present abominably sooty or black we have the evidence of our own eyes to prove. We have, nevertheless, the right to infer, from the great acquirements of ancient painters, that the darkness of shade and shadow has been produced by the slow workings of time; and those who do not understand the harmony of true and bright colours condemn that harmony as a "chalky absurdity," and seek refuge for their opinion in the faded works of antiquity. There, instead of shade and shadows, in which atmosphere circulates, we have "the warm brown tones" engendered by repeated varnishings, and exalted into glazings, balanced by impure, unhealthy flesh tints, producing harmony by juxtaposition of light and dark tones of similar hue, instead of the antagonism of light and shade produced by true and pure colour. It is this sickly feeling which at the present day overruns the print-shops with lithographs printed on an opaque ochrey ground. Nothing could be better adapted to conceal feebleness of execution, and give value to worthless works. It will, however, pass away as many other excrescences which have been the "fungi" of Art in this day; and amateurs will open their eyes and wonder why they could have been so blinded to the positive laws and true beauties of artistic excellence.

Besieged on all sides by offers of pictures, backed by all manner of schemes, representations, chicanery, and intrigue, it is not to be wondered at that the Trustees should on one occasion have been the victims of knavery. The unfortunate mock-Holbein will be the cheapest purchase the Nation ever made, if it checks all transactions with irresponsible traders, and falls back upon the very simple straightforward law of commerce—to purchase only from tangible possessors, or works whose origin is authenticated by the history of Art.

We imagine, after what has passed, that the high-minded body of gentlemen forming the Trustees will become tenderly "shy" of catering for the National Gallery in future; and some few rare and glorious specimens, now obtainable, are passing quietly into private hands, to become the adjunct of refined enjoyment to a select few; depriving our rising school of painting of the undoubted advantages of its professors having the opportunity of profiting by the examples of their great predecessors.

The remaining charge against the Trustees, of bad arrangement, is begotten in the same illiberal and confined views which have created the other accusations. The great S. del Piombo has the place of honour in the Gallery; that the picture has become so dark, and is so fast decaying, must be deplored by all; neither the north, east, nor south wall could improve its appearance. The 'Ganymede,' by Titian, was painted for a ceiling in the Colonna Palace; and we are willing to give its author credit for having calculated the distance from which it would be viewed, never intending it for the level of the eye, as it is now demanded to be placed. As for 'The Concert,' by the same master, it is not placed so high but that rigid connoisseurs can detect it to be more probably a picture of Giorgione's than one of Titian's.

We have not the slightest doubt but the agitation that has been got up will produce most beneficial consequences. That a gentleman having the reputation of being a learned connoisseur in ancient Art should be so partial and so bigoted to the admiration of its remains, as to doat on the dilapidations which time and other causes have inflicted, rather than on its pristine beauties—and that he should be so deficient in good feeling for the glory of his country, and its rising school, to anathematize it as a gathering of "chalky absurdities"—is much to be regretted. But we think Mr. Conyngham will hereafter withdraw the intemperate phrase, when others will have forgotten the hasty enthusiasm that gave rise to its utterance.

To the anonymous writer we cast back the phrase "flunkeyism" with disdainful contempt. We trust that Mr. Eastlake will do the same, for, although the press has hitherto had it all on one side, we know the indignant feeling that reigns in the best quarters, and we also know something of the machinery behind the scenes which has been instrumental in getting up the "stir."

We have not nearly exhausted our subject: it is of too much importance to be lightly passed by, and, from the interest and inquiry it has excited, will probably appear before the public in other shapes shortly.

We shall, no doubt, be called upon to recur to it ere long; we shall hope to meet only opponents who, actuated by right principles and honourable motives, cannot consider that a good object can be advanced by arrogance, insolence, and falsehood.

PICTURE FRAMES

BY MACHINERY.

The ultimate desideratum in the popularization of Art is to bring it as an educational means to the hearths of abodes humbler than those under the roofs of which it has hitherto found a resting-place. It is not necessary to say that in this case pictures are out of the question—we would here speak of prints, of their multiplication, and of the best method of rendering them available. Our own social state owes little, as yet, to Art; there is room for, and now happily the means of, a vast and beneficial amount of "indebtedness."

We have cheap editions of good books, and we desire cheap editions of good pictures. We claim the merit of the broad and steady advocacy of this principle, the fruit of which is fast maturing; and it is with such view that we give monthly to our readers a transcript of some production more or less valuable, and the value of which shall be henceforth greater; but such engravings have been deprived of an opportunity of effectively "doing their spiriting," from the circumstance of their being unframed, because the cost of a frame will be at least five or six times that of the print. Towards the framing of prints the reduction of the duties on glass has done much, and the invention we are now about to notice effects, we do hope, the rest in this long-desiderated object.

The invention is that of Mr. Bielefeld; and the result at which he arrives is a really good and ornamental frame at the lowest price (eight pence per foot), at which the meanest wooden shelter in which a work of Art ever found refuge can be manufactured. This is, as usual, effected by machinery. Any of the common forms, technically called ogee, ovolo, bevel, hollow, &c., can be enriched with the most delicate work similar to engine-turning, or by relieved arabesques of any design. The principle is new as applied to manufacture of this kind: it is simply to pass any length of frame under a roller in which is cut the desired pattern. This roller, the radius of which is but a few inches, is turned out of a rough cast of gun-metal, and is driven by a steam-engine. The wood which is passed under it is necessarily soft—say the best pine—and receives at any length the impress of the most delicate tracery which can be engraved on the metal. The advantages of this are sufficiently apparent; but there are yet others which may be mentioned. The wood comes from the machinery ready for gilding, or complete as an imitation of ebony or Florentine bronze, and also in colours: and having preserved on the surface the design in all its sharpness, which would be deteriorated by the ordinary method of whitening and sizing. The process is a patent, and so recent that the extent of its operations is by no means developed, although the inventor will apply it to the manufacture of frames for pictures of all sizes. For many years there has been no improvement in the manufacture of frames; at least, none to render an acceptable frame accessible to limited means. The want has been a source of complaint, when so many of the most beautiful productions of the burin are no longer very costly. An outcry may be raised by those employed in the manufacture according to the old method; but, under the auspices of the *genius temperis*, it is the good of the many we must advocate; and considering the cheapness of good prints—of that class likely to come into the possession of the middle classes—this discovery is most apposite to the time.

The results of this machinery will soon be—if it be not at this moment—such as to enable him who buys a print for a shilling, to place it in a worthy frame for another shilling—or very little more. And when we speak of a shilling print let no one suppose we allude to an inferior work: some admirable productions of Art may now be attained for that sum; may we not refer to those which appear in the present number of our Journal, and those which we hope to present to our subscribers?

The consequence will be, ere long, that framed prints will occupy walls that are now either bare or covered with injurious or unmeaning papers; and that fine examples of Art will instruct the dwellers in houses where expensive luxuries cannot enter: we consider that to produce good and cheap FRAMES is second only in importance to producing PRINTS good and cheap.

ART IN CONTINENTAL STATES.

FRANCE.—Paris.—At the meeting of the Institut de France (classe des Beaux Arts) on the 14th of November last, it was decided that the *fauteuil* left vacant by the death of M. Bidauld should be filled by a landscape painter. The candidates were MM. Aligny, Bertin, Boisselier, Brascassat, Duval le Camus, sen., P. Flandrin, Gudin, Isabey, Remond, P. Thuillier, and Watelet. The votes were as follows:—Brascassat, 21; Watelet, 3; Gudin, 7; Thuillier, 1; Aligny, 1; Remond, 1; Bertin, 2. M. Brascassat has, therefore, been elected Academician by a large majority. This appointment, although conferred on a very clever man, is not what was expected, as M. Brascassat cannot be called a landscape painter, being an animal painter, and more particularly as he certainly could never paint what is termed by the Academy an historical landscape.——M. le Comte Duchatel was elected (Academicien libre) in lieu of M. le Comte Simeon. This is looked upon as a political affair, his two opponents being the Prince of Moskowa, and the Count de Nieuwerkerke, both of the Opposition.——M. Caminade has just finished a painting ordered by the Minister of the Interior, and destined for the Chambre des Députés, as pendant to Vinchon's 'Etats Généraux sous Philip le Bel.' It represents 'The Baptism of the Count of Paris.'——The Municipal Council of Valenciennes has decided that a statue, in bronze should be erected in one of their public places in honour of Jean Froissart, the celebrated historian. This statue is confided to M. H. Lemaire, member of the Institute, and to M. L. Auvray—both natives of that town.——Two Exhibitions of Paintings are about to be opened—one of the Society of Painters, the other for the benefit of the sufferers in the inundation of the Loire. M. Duval le Camus has the direction of the first; the other is assigned to the care of M. Paillet—both are in good hands. It is unfortunate that they are open at the same time, being for charitable purposes. In the first Exhibition are expected several paintings by Sir Joshua Reynolds, and Phillips; 'Corinna' by Gerard, 'Zephyr' by Prudhon, and a fine painting by H. Vernet. We shall give a farther account in our next number. ——The Exhibition of the Society of the Amis des Arts of Marseilles has taken place. Fourteen thousand francs have been expended in the purchase of paintings and bronzes. The following painters have been fortunate:—Bouquet, Brissot, Charlet, Charpentier, Chavet, Cibot, Couture, Delacroix, Duval le Camus, Leon Fleury, Garneray, Guignet, Guillemin, Hildebrandt, Isabey, Legentil, C. Nanteuil, C. Roqueplan, Troyon, &c. ——An interesting ceremony took place on the 19th of November, at the College Henri IV.,—the inauguration of the bust of Casimir Delavigne, the celebrated poet, in the Court of Honour of the College; a most excellent and touching discourse was made on the occasion by M. A de Wailly.—— The large room in the Louvre, containing the various copies of Raffaelle (a dark room), is being altered and covered with a skylight, so that there will be two large saloons with good light; the ugly wooden gallery, so long a disgrace to the Louvre, is to be removed by next February.—— The Library at Rouen has received from M. H. Barbet a collection of Chinese paintings, representing the different operations in the manufacture of cotton, which proves them to be in the infancy of the art. They are very curious, and executed with great precision.——The Director of the Musée has issued the following notice:—"The Annual Exhibition of Modern Paintings at the Louvre will open on the 15th of March, 1847, and close on the 15th of May. The Louvre will be shut on the 1st of February. The paintings, drawings, &c., are to be sent from the 1st of February until the 20th of February, until six o'clock in the evening of that day, after which hour no work of Art will be received; the measure is adopted to avoid the confusion and damage occasioned by receiving the paintings after dark. Foreign Artists who wish to exhibit must send their pictures through an agent in Paris."——The embellishments of the Chamber of Peers are nearly concluded. The statues of the Hemycycle are placed: Colbert, by Debay, sen.; Malesherbes, by Bra; Portalis, by Ramus; D'Aguasseau, by Maindron; Turgot, by Legendre Heral; Mathieu Molé, by Barre, jun.; L'Hôpital, by Valois. The Charlemagne, by Etex, is not yet finished. Several other statues also have been added. The Peers will be in goodly company.——The town of Falaise is about to erect a statue of William the Conqueror. Prince Henri has sent in his subscription of five hundred francs.

GERMANY.—Munich.—At length a few numbers of Göethe's "Reinecke Fuchs," illustrated by Kaulbach, have appeared from the establishment of Cotta. The plates are engraved on steel, large quarto, and will extend to twelve numbers, three plates in each. These works are unequalled in their kind—the genius of Kaulbach is pre-eminent in characterizing the human *physique*, and he is not less distinguished in the representation of those animals which have been, since the time of the remotest antiquity, the creatures of poets and artists. The various animals in the work are drawn in a manner so masterly as to satisfy even a Buffon or a Cuvier, while their analogy to human character is sufficiently striking, and without the slightest approach to that tasteless and disgusting cariacature which so frequently defaces works of this kind.

There is sufficient reason to believe that the Crown-Prince, the eldest son of King Louis, will display the same tastes, and extend the same patronage to Art, which have immortalized the reign of his illustrious father. During his brief stay at Rome his Royal Highness honoured with a visit the *studii* of the most eminent artists who were resident there, everywhere evincing an extensive knowledge of Art, and a highly-cultivated taste.

Vienna.—The new Church of St. John, in the Jagerzeille, is at length completed, and has been recently inaugurated. The interior decorations are of great variety, and some of the paintings are not only sublime as to subject, but also in treatment—the entire disposable space is, as it were, an arena wherein appears a competition among the most celebrated artists of the Viennese school. Among these are the maiden essays, in fresco, of many celebrated men, as Kuppelwiesen, Schultz, and Türich, whose works occupy the most prominent places. The recently-inaugurated fountain, by Schwanthaler, of Munich, in which are impersonated the four principal rivers of the empire—the Danube, the Vistula, the Elbe, and the Po—continues to attract the admiration of the inhabitants, and also of strangers.

Stuttgart.—Herr Wening, inventor of the art of anastatic printing—(See Art-Union Journal, May, 1846, p. 135)—and who is also an artist, is at present at Munich, with a view to the improvement of his invention, and for the purpose of exhibiting specimens of his works—full-length portraits, &c.—the results of his extraordinary invention, with which, when submitted to the King of Bavaria, his Majesty condescended to express himself much pleased.

Berlin.—*Cast Marble.*—The first announcement of the realization of marble works by means of casting, as in plaster, was generally regarded as a pleasantry; but the assertion has been verified by the exhibition of very satisfactory productions, which, in appearance, vie with sculptures in Carrara marble, as being equally transparent and substantial. It is presumed that *cast-marble* works will not be more expensive than those usually formed of gypsum, and will not be less manageable as to the minutest detail in execution. Striking a general average of the cost of works in this material, a foot of cast marble may be sold for a Prussian dollar (about three shillings English). The inventors are Messrs. Mœser and Kriegk, who obtain the materials of their composition from Bohemia. Another remarkable invention for the formation of large figures has come into operation; but the material in this case is nothing more than the scrapings of the public roads, which is cast and consolidated into a material like sandstone, but is said to be superior. This invention is in operation at an establishment at Charlottenburg. Productions have lately been exhibited—these were four military figures modelled by Grampsow, and intended for the front of the new building for the War Department. The colour is a reddish brown, and the composition admits of greater sharpness than is to be obtained from standstone.

Bonn.—Herr Klein, Professor of Medicine, a member of the Council, has been so fortunate as to discover a beautiful Correggio, the history of which is extremely curious. It was brought from Florence by a Dutchman, who sent it to a country-house on one of his estates on the Lower Rhine. It came afterwards into the possession of a country clergyman, who purchased it at a sale of the effects of its importer; and the latter bequeathed it to his heirs, with a strict injunction, that it should never be cleaned or painted upon. It became subsequently the property of various individuals, until at length it was discovered by Herr Klein, in the sleeping-room of a servant. The subject is supposed to be 'St. John in the Desert.'

Düsseldorf.—A festival has been given here by the principal citizens, in celebration of the resolution of Lessing to reside in this city—the glory of which is its school of Art; and this determination, on the part of the distinguished painter, has induced his school also to remain, for, in the event of his quitting the place, his pupils would have followed his example.

Hamburgh.—Intelligence has been received from Rome that Lehmann, who is a native of this city, is about to proceed to Paris, there to complete his famous work, 'Pope Sixtus V. Blessing the Pontine Marshes.' This artist is already extensively known by engravings from his works.

ITALY.—Florence.—A lately-discovered work of Michael Angelo, entitled 'Fortuna,' has been exhibited at the Bartolommei Palace. Its originality was at first disputed, but it has been satisfactorily proved.

Venice.—A bronze statue, on a marble pedestal, is proposed to be erected here in honour of Marco Polo. The execution of the work is confided to a very able Venetian sculptor, Luigi Ferrari; and at Genoa the ceremony of laying the foundation-stone of the pedestal of a colossal statue, in honour of Columbus, has taken place.

ART IN THE PROVINCES.

Birmingham.—It would appear that considerable excitement has been caused in Birmingham by discoveries of serious "irregularities in the silver-plate trade"; the "Birmingham Journal" has a long article on the subject, giving the name and address of the accused—a manufacturer of note—and stating that he had been examined by the Guardians, and, "being found guilty, was fined in the legal penalty." We do not publish the name, as the examination is not "reported"—but it may be our duty to do so. "The way in which the introduction of *base metal* to the standard plate, stamped 'genuine' by the Assay-office, was accomplished was this:—In hollow places, such as the feet of vases and candelabra, base metal was introduced after the skeleton had been taken to the Assay-office, and the whole being afterwards weighed, was sold at the price of silver."

Worcester.—Mr. George Wallis, the late Master of the Manchester School of Design, to whose indefatigable zeal and ability that Institution was mainly indebted for the high position it assumed, has been delivering lectures at Worcester "on the Fine Arts and their application to industrial purposes." We have before us the journals of the city, which give detailed reports of his lectures; we regret that we cannot find space for even portions of them in our columns—for they are all undoubtably able and *practical*; precisely suited to meet the views and advance the objects of the people to whom they are addressed. At one of the lectures there were, it appears, 600 persons present. The "Chronicle," speaking of him, says,—"The worthy lecturer was evidently a perfect master of his subject, for 'he spoke as one having authority,' and his numerous illustrations were beautiful in themselves, and happily selected.' And the "Herald"—that "he is evidently a complete master of his subject; and, while enthusiastic in the pursuit of his favourite object, yet retains all the coolness necessary for the successful application of theory to practice." Arrangements are in progress for the establishment of a School of Design at Worcester; it would be of vital service to the ancient city. Many admirable manufactories are established there—among others that of Encaustic Tiles, by Messrs. St. John, Barr, and Co.; the Porcelain works of Messrs. Chamberlayne (described in the Art-Union), and the Porcelain works of Messrs. Grainger, which it will be ere long our duty to visit.

Edinburgh.—The Royal Scottish Society has just issued its report for the present year. The cheap evening Exhibitions have proved, it appears, a source of considerable profit. "More than the usual number of day visitors, consisting chiefly of the upper and middle classes of the community, continued throughout the season to frequent the Galleries; while the system of admitting the public at a cheap rate in the evening has now become an established and most important feature of the Exhibition." Six thousand persons, the report states, were admitted in one day. There are other important points in this report to which we shall direct attention next month.

The Staffordshire Potteries.—Mr. E. V. Rippingille has been lecturing in several of the Pottery Towns. We shall next month have much to say upon the subject, —much that will redound but little to the credit of the manufacturers of the district, with two or three honourable exceptions.

THE SOCIETY OF ARTS.

At the first ordinary meeting for the ninety-third session of the Society of Arts the Secretary read the opening address of the Council on the recent proceedings, the present duties, and the future prospects of the Society. The address commenced by stating that though this Society had lost many valued members by the multiplication of the many useful societies for the advancement of Art, the improvement in design, and the culture of manufacturing skill, still the Council felt gratified that this Society had, by its example, given work to so many valuable Institutions, for whose best exertions there was a wide and open field. It had been remarked by H. R. H. Prince Albert, the President of the Society, to a deputation of the Council which had recently waited upon his Royal Highness, that the department of the Society which would be most "LIKELY TO PROVE IMMEDIATELY BENEFICIAL TO THE PUBLIC WAS THAT WHICH ENCOURAGED MOST EFFICIENTLY THE APPLICATION OF THE FINE ARTS TO THE VARIOUS MANUFACTURES OF THE COUNTRY." Those manufactures were already perfect in finish and cheap in production, but other countries excelled them in beauty of design, perfection of colouring, symmetry of form, and in the excellence of their patterns; and (continued his Royal Highness), that "TO WED MECHANICAL SKILL WITH HIGH ART IS A TASK WORTHY OF THE SOCIETY OF ARTS, AND DIRECTLY WITHIN THE PATH OF ITS DUTY." In accordance with these views, the Society proposed during the ensuing session to give special prizes and premiums for decorative designs. The object was the encouragement thereby of ingenuity and talent by publicity and distinction; the direction of invention to the most useful purposes, and the wider diffusion of taste and knowledge in objects of Art and improved manufactures. The address concluded by observing, that though an extension of the means at the disposal of the Society was most desirable, yet the demand had been cheerfuly and liberally responded to, not only by members of the Society, many of whom had doubled their subscriptions, but by other gentlemen, who had contributed funds for special purposes; and further offers of the same nature had already been tendered for the ensuing session, and the Council entertained no doubt that, as the exertions of the Society became better known, there would be no lack of individuals to come forward in aid of the promotion of the welfare and culture of taste, and the advancement of objects so important to the whole community. The address was received with warm applause, and the Secretary then proceeded to communicate to the meeting a paper by Mr. D. R. Hay, the author of a "Treatise on the Harmony of Colouring," on the "Principles employed in the recent Decorations of the Great Hall of the Society." Mr. Hay, the gentleman to whom these decorations had been intrusted by the Council, was unavoidably absent; but the paper entered at length into a detail of the principles which had governed him in effecting the "improvements."

Upon these decorations it is our duty to remark. The Hall has undergone a change during the recess of the sittings of the members. The blank surface of the coved ceiling and the flat panels of the cupola have been repainted. With all respect for this long-established Society, we are forced to say the desire to give it the charm of decoration is a failure. Notwithstanding the flourish of the decorator about the *rationale* of conception, the importance of imparting grandeur to the apartment by the combination of geometric with chromatic harmony, and many other technical and "learned" terms, the result is disappointment. The decoration is, in idea, of the lowest possible character; Art there is none. It is a purely mechanical work constructed by the compasses and ruler. The cove of the ceiling, which presents the largest space, is a combination of curves, producing every species of tortuous confusion, and distracting the quiet contemplation of the pictures beneath. These curves resolve, at intervals, into stars, which are gilt and of the most insignificant form. The upper surfaces of the ceiling and the cupola are composed of small rectilinear forms of various colours, so tastelessly constructed that the arrangement would be scouted if offered as a pattern for floor-cloth. The architectural bands of these divisions being left plain destroys the connexion of the parts, and makes the feebleness of the design more apparent. Geometrical forms upon flat surfaces in architectural decoration are at variance with the principles of Art—indicating the lowest range of thought, instead of exalting the general excellence. The pictures of Barry have been intrusted for cleaning to the decorator, "his great admiration of the painter's works being a sure guarantee of his ability"! This is, at least, something new, and, therefore, they were washed with soap and water; both of them dangerous elements. As the pictures, with the exception of the 'Orpheus,' have never been varnished, they have now an opaque look. It is said the stains which disfigure the 'Orpheus' are to be "removed." In the entrance-hall a copy of a beautiful Roman tessellated pavement has just been completed. The original exists, we believe, at Rome, and the copy from which the work was executed was sent to this country by Mr. Wyatt. The dimensions are about six feet by six, the design being what is commonly called a Roman knot. The party-coloured *tesseræ* are from the manufactory of Messrs. Minton and Co., and were composed before being laid down. The attempt at *tesseræ* composition which was made at the Royal Exchange failed entirely; but we are assured that this pavement is laid down in a manner to ensure durability.

The Society is sadly in arrear with the times. But we perceive indications of a better and more energetic spirit in the Directory—and the somewhat recent appointment of a new Secretary augurs well.

TOPICS OF THE MONTH.

THE ROYAL COMMISSION.—As the month of June approaches, it may be well to remind Artists that the result of the Exhibition in Westminster Hall will be looked to with deep anxiety, not only by this country but by every nation of Europe. The collection of Cartoons and Frescos was an experiment: the assemblage of Paintings will be none: it cannot fail to fix, in a great degree, and for a time, the precise position of British Art—to determine its capabilities and its claims; it is in fact pregnant with a great future: for the non-appearance of high merit will not be attributed to the fact that artists have not chosen to do that which they ought to have done and might have done. If the Crown and country are willing to patronise British Art, it will be a shameful and humiliating response—that British artists delay or decline to co-operate with the Sovereign and with Parliament. We confess we entertain some apprehensions on the subject: for, from much that we have seen and more that we have heard, we believe the competitors will be chiefly the juniors of the Profession. We are loath to anticipate, not a failure—for of that we have no fear—but a holding back on the part of the "leading" artists of the kingdom. We have but little "news" to communicate on this all-important subject. Our readers are aware that three artists have been commissioned to execute frescos in the House of Lords—Messrs. Maclise, Cope, and Horsley: it is for them to commence when they please. Two compartments in the House are therefore still open, the subjects being 'Prince Henry acknowledging the Authority of Chief Justice Gascoigne,' and the corresponding subject of Law. Five artists—viz., Messrs. Cope, Horsley, Herbert, Severn, and Tenniel—are commissioned to paint in the Poets' Hall, and appear to wait only till the architect's arrangements are complete: they are required first to submit sketches. As yet, Mr. Severn only has submitted a design, preparatory to the execution of the large drawing in outline for his fresco. His subject is from Spencer. Three sculptors—viz., Messrs. Marshall, Foley, and Bell—are at work on the statues: the first-named of Clarendon, the second of Hampden, the third of Falkland. In consequence of the wearisome misunderstanding between the architect and the ventilator, the former was unable, until a late period in the last season, to state what spaces would be available for paintings on the walls of the principal apartments. These being now finished, it is presumed that the Commissioners will act on their announced plan of determining a complete scheme for the decoration of the new building.

THE ROYAL ACADEMY, on Tuesday, the 1st of December, elected as Associates, Mr. William Edward Frost, and Mr. Paul Falconer Poole. These elections cannot fail to give universal satisfaction; and we rejoice to know that the Academy was induced to take the proper steps by which the promotions of two excellent artists were not postponed to a future year. Both these gentlemen have, for some time, occupied prominent stations in their Profession: both are distinguished public favourites; and both pursue the higher departments of Art. The distinctions conferred upon them, therefore, confer honour upon the Royal Academy. The elections are most creditable, because it is well known that one of the new Associates at least—Mr. Poole—was not only never a student of the Royal Academy, but is, we believe, a personal stranger to the members: his appointment was the result entirely of his own merits. It is unnecessary to refer to his more recent works: they are classed among the triumphs of British Art. Earlier in his career he chiefly painted village maidens, and attracted attention, first—if we recollect rightly, at the Society of British Artists—by the exceeding grace and truth of his homely portraitures. Mr. Frost is also as well known: he has aimed at "High Art," and is second to very few of our living painters in the delineation of the female form as illustrative of poetry and history.

THE HANGERS AT THE ROYAL ACADEMY, of the Exhibition, 1837, will be—C. L. Eastlake, Thomas Webster, and J. R. Herbert, Esqrs.; the two latter are new members, and will discharge the irksome and onerous duty for the first time; we fear, too, that artists will have to endure another disadvantage: Mr. Eastlake, upon whose judgment and generosity, and delicate sense of honour, the utmost reliance might be placed, will, probably, be so circumstanced as to be unable to give much time to the task; the confidence of the Profession will, therefore, rest mainly with Mr. Webster, who is universally respected by his brethren; but the responsibilities to be incurred are serious and heavy, and ought to be shared by members whose age and experience render them comparatively indifferent to the results which cannot fail to occur; for, if the "hanging" approached as near perfection as human labour could, there would inevitably be many malcontents.

THE ROYAL ACADEMY MEDALS.—On the 10th of December, being the seventy-eighth anniversary of the foundation of the Royal Academy, a general meeting of the Academicians was held in Trafalgar-square, when the following distribution of premiums took place:—To Mr. Hutchinson George Smith, for the best copy made in the painting school, the silver medal and the Lectures of Professor Fuseli, Phillips, and Flaxman. To Mr. Charles H. Stanley, for the next best copy made in the painting school, the silver medal. To Mr. Thomas Herbert Macguire, for the next best drawing from the life, the silver medal. To Mr. Francis Browne Newman, for the best drawing of St. Peter's Church, Cornwall, the silver medal. To Mr. George Stewart, for the best drawings from the antique, the silver medal. To Mr. William Graham Dewick, for the best model from the antique, the silver medal.—The ceremony was concluded by a short address to the students from the Keeper. The general assemblage afterwards proceeded to appoint officers for the ensuing year, when Sir M. A. Shee was unanimously re-elected President. Council—New List—Thomas Webster, Patrick, MacDowell, John Rogers Herbert, and Thomas Uwins, Esqrs. Old List—Charles Landseer, William Etty, Abraham Cooper, and Edward Hodges Baily, Esqrs. Visitors in the Life Academy—New List—Abraham Cooper, Thomas Webster, John Rogers Herbert, and Patrick MacDowell, Esqrs. Old List—Edward Hodges Baily, John Prescott Knight, Charles Robert Leslie, Charles Landseer, and Frederick Witherington, Esqrs. Visitors in the School of Painting—New List—William Mulready, Charles Robert Leslie, Thomas Webster, and John Rogers Herbert, Esqrs. Old List—Charles Locke Eastlake, Charles Landseer, Ramsay Richard Reinagle, and Thomas Uwins, Esqrs. Auditors—William Mulready, Esq., Sir Richard Westmacott, and Philip Hardwicke, Esq.

THE SOCIETY OF PAINTERS IN WATER COLOURS held their annual general meeting on Monday. The President, Secretary, and Treasurer—Copley Fielding, John W. Wright, and F. Mackenzie, Esqs.—were unanimously re-elected.

STATUETTES OF TOURNAMENT KNIGHTS.—M. Adolph Fleischmann, an artist-modeller of Sonneberg, near to Cobourg, in the duchy of Saxe-Meiningen, has recently brought to this country, among other works of interest, two statuettes, to which we have much pleasure in directing the attention of our readers—especially as they may be seen and examined at Messrs. Hering and Remington's, 137, Regent-street. They are models of knights armed *cap-à-pié* for the tournament; and, as a sufficient guarantee for the perfect accuracy of the costume, we need only mention that they have been executed from designs furnished by HERR HEIDELOFF, who has inspected the work during its progress, and expressed his entire satisfaction at the result. It will be difficult for us to convey an idea of the exquisite character of these productions; but, in order to render them more ample justice, we shall take an early opportunity of obtaining engravings of them: for even in that state they will supply valuable information to the artist and the lover of Art. They are not taken from moulds; or at least the bodies of the knights and horses merely are moulded; the armed limbs and the numerous accessories are all the careful and elaborately-finished produce of the artist's hands: and every portion is executed with so much skill and nicety as to render the statuettes pure examples of Art. The saddle-cloths of the war-steeds, the shields and the helmets of the knights, in the examples we refer to, have the armorial bearings of Prince Albert; but it is an essential part of the artist's plan to introduce those of any gentleman who may desire to possess the works—either in colours or in plain relief. Of the specimens shown in Regent-street, two are plain and two are in gold and colours: the latter being exceedingly brilliant, and describing at once the full gorgeous costume of the knight. The artist is also progressing with examples of knights on foot—distinguishing the armour of several epochs; these also will be executed under the superintendence of Herr Heideloff; and may, consequently, be accepted as authorities from which artists may paint and authors write. The introduction of such admirable productions into this country is an immense boon to various classes of British Artists: they are at once suggestive and instructive; and we trust they may be consulted by many who will find them essentially serviceable.

MR. THOMAS GRIEVE, who for many years painted the scenery of the Queen's Theatre, has been appointed scene-painter to the Theatre Royal Covent Garden: he will prove an acquisition of no slight value to the new management; and we rejoice to know that judgment has been exercised in the selection of a gentleman to preside over so important a department of the drama. The painter of scenery at the Queen's Theatre is Mr. Marshall—an artist of acknowledged skill and talent. Of late years, Art has had dominion where half a century back it was unknown: this is beyond doubt a conclusive sign that public taste is not so easily made content as it was when our fathers were young men.

THE GRAPHIC SOCIETY commenced the "season" on the evening of Wednesday, the 9th of December: although the weather was unpropitious, there was a large attendance of members, and many curious and interesting works of Art were laid upon the tables. We may be enabled to report the next monthly meeting more fully.

CHINA.—We rejoice to learn that the Celestial Empire is about to be fully described—its ancient history, its present condition, and its future prospects—by a gentleman most competent to the important task. There is, perhaps, no living writer to whom England is more indebted than to Mr. Montgomery Martin. No man so thoroughly understands, or has so completely developed, the resources of the British Empire; there are few of our colonies he has not visited; and of each and all he has treated with profound knowledge and minute accuracy. He is already entitled to the gratitude of the country; and we have no doubt that his work on China will largely increase the debt. We shall be, ere long, called upon to review it in detail.

MR. J. B. PYNE.—This accomplished artist has returned from Italy, with his mind and his sketch-books full: the latter, we understand, contain some matters of marvellous merit—those of Venice more especially. He has also had some rich gleanings on the Rhine; returning through Munich, he had a rare treat in the city of the great King; although he is of opinion that we have no cause to fear the competition to which circumstances invite British artists.

THE LATE MR. FINLASON.—We have given elsewhere a brief memoir of this lamented gentleman. We have since learned that his widow and children have been deprived by his death of all means of support; and that several benevolent persons, to whom he was known, and by whom he was highly esteemed and respected, are making arrangements for raising, by subscription, some means of contributing to the support of the family. We earnestly hope this announcement may add to the list of subscribers We believe the case is one that imperatively demands immediate aid.

THE SOCIETY OF BRITISH ARTISTS.—An action has been brought by the President, representing the Society, against the printer of the "Spectator" newspaper, for libel, in having stated that the "Memorial of the Members for a Charter of Incorporation," which contained the signatures of many distinguished persons, was not *bonâ fide* signed by them. Damages to the amount of £100 were awarded by the jury; although a subsequent number of the journal had contained an explanation and apology, which the Chief Justice considered insufficient. We much regret that the Society did not "go" for nominal damages—if, indeed, the action were advisable at all:—it would have been the worthiest course. To enter into the subject in any degree fully would demand greater space than we can afford: we merely, therefore, place on record the fact.

WILLIAM AND MARY HOWITT.—There are few, if any, living writers, to whom the present generation owes more than to these excellent persons and accomplished authors. Mr. Howitt has, indeed, trodden the rough and thorny paths of literature; while, Mrs. Howitt has gathered the sweet and simple flowers that grow by the wayside; yet both have contributed largely to increase the general store of information and amusement; both have laboured ardently and successfully to make us wiser, happier, and better. We rejoice to find they are about to commence the issue of a periodical work "for the many"—and *for themselves*; that the hold it will be sure to take upon the public will conduce to their own benefit; that, while enlightening and entertaining "the mass," they will obtain a just and reasonable recompense for the toil, anxiety, and energy inseparable from such a task; that, in short, the publisher will not secure the lion's share of the profit, while the labourers in the vineyard do all the work. There can be no doubt, whatever, that the result will be a publication of the highest merit and truest value; with genius will be combined knowledge and practical experience; sound judgment will go hand-in-hand with good taste: for the gentle touch of a most gracious woman will moderate the zeal of a strong—it may be a stern—understanding; and the issue is certain to be right.

M. POYNTER has published his Report on the French Schools, presented "last year" to the Council of the Government Schools of Design. Why it should have been so long withheld we cannot say; but it would be equally difficult to guess why it is published at all: for, in truth, it communicates no information whatever, except that the Inspector of the British Provincial Schools, not having had time to learn anything about French manufactures, obtained some insight into French Painting on Glass: he says—

"I could have wished to take such a view of the manufactures of Paris as might have enabled me to draw some comparison with those of our own country; but, as the time at my disposal did not admit of any general inquiry, I confined myself to the subject of stained glass, of which a great quantity has lately been executed in France."

The only suggestion he is willing to hazard for the guidance of our Government School of Design is, that we should obtain copies of sketches "on large canvas covered with paper," made by an artist whose name he does not mention, but who is, it seems, pupil of a certain M. Constant Dufeux, the architect to the French School of Design. Copies of these sketches on large canvas might, he thinks, be obtained if the Council of our School of Design would apply for them! This implied necessity for borrowing is the severest censure our School has yet had to endure.

INSTITUTE OF THE FINE ARTS.—We find it exceedingly difficult to deal with this subject; it is one that has already excited much ill feeling, and we fear the dissensions that still exist will result in the fall of the Institute—with little sympathy and not much of regret. We last month reported that a meeting was to be held for the purpose of expelling two of the members; it has been held, and they have been expelled. We need not say that such a measure is justifiable only in very extreme cases; it argues some delinquency for which a heavy penalty ought to be exacted; and a Body, to preserve its own dignity and sustain high character, must show good cause for a step so extremely perilous. In this instance the cause has not been shown: we are not indeed in possession of the precise charge advanced against the expelled members—for the Council have declined to supply us with a copy of the resolution which expelled them—but the published document informs us that their crime was the having issued a circular to the members of the Institute, advising them not to pay their subscriptions until they obtained a full statement of accounts; the two members who signed this document on behalf of themselves and others were, it appears, appointed, at a public meeting, part of a Special Committee for examining and reporting upon such accounts;* and, although such appointment was rescinded at a subsequent public meeting, they may have thought themselves bound to give the advice they did give. The paragraph of the circular to which we refer is this:—

"The Committee, therefore, call upon all lovers of good order, and supporters of the intellectual character of the Institute, to resist the domination of the Club,—to refuse to be bound by its proceedings,—and to refuse to pay any subscriptions until the accounts are satisfactorily adjusted, and the management of the Institute put upon a proper basis."

In this view, and in this advice, the two members were supported by forty other members, who signed a circular approving of their conduct and expressive of confidence. It does, therefore, seem to us—and it surely will so seem to a vast number of right-thinking persons—that the resolution for expulsion was unadvisable and unjustifiable, if it were not despotic and subversive of all rules by which society is held together. We cannot but arrive at the conclusion that the establishment of a club—for eating, drinking, and smoking—in the house of the Institute is at the bottom of all the mischief. We do not lay much stress on the assertion of the expelled members and their forty comates, that the expenses connected with this club were defrayed by the Institute; nor do we give much heed to assertions that it induced conduct and habits subversive of all order and destructive of all respectability; but a club is almost invariably the ruler of a body: and this club did beyond doubt originate suspicion, engender ill blood, and produce many disreputable "squabbles." We feel that we should be doing little service to the Arts, and less to Artists, by pursuing this disagreeable—distressing—subject; but we cannot leave it without expressing a strong opinion that the Treasurer to the Institute has been shamefully and most ungratefully treated; that all insinuations to his prejudice are without the slightest foundation; and that he has had evil recompense for indefatigable zeal and excessive labour, to which he was prompted only by the belief that he was promoting the welfare of Art and the interests of his fellow-artists.

HOSPITAL FOR THE CURE OF CONSUMPTION AND DISEASES OF THE CHEST.—We have so frequently—and, in the case of the great June Bazaar, so successfully—appealed to the humanity of our subscribers on the part of this admirable Institution—the noblest of many noble charities—that we are sure they will be gratified to know there are now fifty-nine patients participating in its benefits at the New Hospital at Brompton, which, when perfectly finished, will be an architectural ornament, of exceeding beauty, to the western suburb of our metropolis. The wing completed is so excellent in every respect as to make us earnestly desire to see the plan fully wrought out; when the number of patients will be considerably augmented. Nothing can exceed the convenience of the internal arrangements, and the heart must be dead, indeed, to the best sympathies of our nature that could not rejoice with us at the contrast presented when a few days ago passing

* The Special Committee received on the 17th of April an official letter from the Secretary, stating that the "Council had resolved that every information be afforded by the Treasurer, Secretary, and Auditors," to the said Special Committee, and that "the necessary documents should be forwarded to them at their earliest convenience."

from the snow-covered path and the biting wind without, into the warm and cheerful and comfortable wards, where the victims of the English pestilence find shelter and relief. The apartments prepared for the reception of the out-patients are as unexceptionable in their way as those appropriated to the in-patients; the rooms are well heated and remarkably well ventilated; warm baths with proper attendance are ready at a few minutes' notice, when the physicians consider them necessary; and, in short, the most ample means of every kind furnish aids to convalescence or recovery. We earnestly hope that all who have an opportunity of doing so will visit this Institution; it will largely repay the trouble. We desire to see branch hospitals in time established throughout the country; there is quite as much necessity for a Consumptive Hospital in every county town as for an Insane Asylum or a Fever Hospital. It is, indeed, impossible that this fine Institution, even when all the projects for its extension are in full operation, can yield advice and medicine to, much less receive within its walls, a tithe of those who seek relief where they know it is to be found. A small portion of the building has been fitted up—at the expense of the founder, Philip Rose, Esq.—as a chapel; but persons of all creeds are of course admissible, and can obtain the attendance of their own pastor. We cannot at present devote greater space to this deeply interesting subject; but it is one to which it will be our duty to recur.

The Treaty with Prussia, under which prints may be imported into the United Kingdom at the duty of ½d. each, or, if bound or sewn, at the duty of 1½d. the dozen, has already led to considerable importations. Since that treaty came into operation, viz., on the 10th of September, 1846, 20,960 prints, and 31½ dozen of prints bound or sewn, had been admitted to entry in London. Of Saxon Prints under the treaty with Saxony, only twenty-two prints, and four dozen of prints bound, have been entered.

The School of Design.—The "Letters" of Messrs. Townsend, Richardson, and Redgrave, and other documents in reference to the management and arrangements of the School of Design, have been referred for consideration to a Committee nominated for that purpose by the Council. The Committee consists of Messrs. Lefevre, Hawes, Gardiner, Etty, Cockerell, Ker, Richmond, and Sir R. Westmacott. Whether they will, or will not, ultimately make a Report, we cannot say; but we have little doubt that some improvements in the Institution will arise out of the discussions that cannot fail to ensue.

The Lectures on Architecture by the Royal Academy Professor will not take place in the usual course, the Professor being prevented from the fulfilment of this duty, in the ensuing season, "by unavoidable circumstances."

Mr. Lucy, to whose establishment of an atelier, for study from the life, we referred last month, has secured the able and efficient aid of Mr. Marshall, of the London University—a practical and skilful anatomist.

The Art-Union of London.—We have space merely to direct attention to the Charter of this Society, printed in our Journal. It is a document that will guide other similar Institutions. We shall, next month, have some information to communicate as to the future plans of the Society; but at present can only refer to the advertisement, which contains many interesting statements.

The Amicable Society.—A detailed advertisement in our Journal explains the nature and objects of this very useful Society. We regret that we cannot now do more than allude to it; but we shall take an early opportunity of rendering it full justice.

Henry Rogers, Esq., the distinguished lecturer on anatomy, requests us to contradict a statement that he has been engaged to superintend any department of the atelier of Mr. Bell.

The Colosseum.—We perceive that an arrangement has been made by which the expense of visiting this establishment has been "divided." At this period of the year, when amusements are enjoyed extensively, we may strongly recommend this as having claims, above all others in the Metropolis, upon those who desire to blend information with pleasure.

The British Institution.—Artists will bear in mind that the last day for receiving pictures is Tuesday, the 12th of January, between ten and five o'clock.

REVIEWS.

Roberts's Views in Egypt. Published by Alderman Moon.

We have for some time looked forward to the issue of these Egyptian sketches, which may, in some sort, be said to have been announced by Mr. Roberts's lately-exhibited views at Cairo and Heliopolis. The series will be uniform with "The Palestine." The views contained in the first number are two vignettes—such vignettes as have before been seen in the preceding series—as large as a quarto page, and three full folio plates, all lithographed by Haghe in a style every way worthy of his high reputation. The subjects are, 'The Pyramids of Geezeh from the Nile,' 'The Temple of Tafa, in Nubia,' 'Colossal Figures in front of the Great Temple of Aboo-Simbel,' 'View looking towards the Pyramids of Dashour and Saccara, with a Slave-boat on the Nile.' These materials throw us at once back upon ancient Egypt, and suggest a thought of the little interest inspired by the modern cities and their *satrapa* in comparison with the wonders of times ranging back into the obscurity of foregone years, the enactments of which we are compelled to estimate broadly by centuries: for Egypt—a Cybele among the kingdoms of the earth—maintains her place among the family of nations, still mysteriously veiled even over her hoar coronal of pyramids. "For in those days there were giants on the earth";—if the words do not apply generally as to physical development, it is certain that the conceptions of men were then surpassingly gigantic; and yet they lived in a younger world, and they worked without precedent—in which is sought the virtue of so much that is great in these days. Everything relating to Egypt is pre-eminently interesting: there has not been a conqueror distinguished in the history of the world, from the days of Cambyses to those of Napoleon, who has withheld the tribute of his unqualified admiration from the departed genius of the place. The self-love of Alexander was so piqued by the overwhelming majesty of the Pyramids that he could find solace only in being ranked among the gods of Egypt—thus only finding elevation above her kings; and such was the enthusiasm of Germanicus that, after having subdued Egypt and seated a Roman Prefect on the ancient throne of the Ptolemies, he gave himself up entirely to the study of the antiquities of the country, and in these forgot alike triumph and repose. The Pyramids excite the wonder of every pilgrim who traverses the Lybian Desert; but his mind is not more bowed down than those of thousands who have preceded him; Persian satrapæ, Macedonian heroes, Grecian bards, sages and historians, Roman warriors—all have acknowledged the same feeling. Every resting-place of the desert route has witnessed the coming of men to whose testimonies we now listen from the living page. They were beheld with wonder and admiration by Homer, Herodotus, Pythagoras, and Plato; by Orpheus, Musæus, Lycurgus, Solon, and Plutarch; and wherefore may we not believe they were beheld by Abraham while sojourning in Egypt; by Joseph, the ruler, and by Moses himself when, under the banner of Jehovah, he led Israel forth from bondage?

The admirable work to which these observations are introductory we shall review in our next.

The Parables of Our Lord. Illuminated in Gold and Colours. Publishers, Longman & Co.

It is a pleasant thing to find, amid so much that is ephemeral and time-serving, a right-directed and healthy taste for the publication and adornment of what is really world-enduring. Many gift-books are constructed for the festive season of Christmas—the holiest of holidays—redolent of the remembrances of Him who brought peace upon earth and goodwill to men; and it *is* pleasant to find, amid so much of worldly care and business, the heart still open and the friendly gift—the "goodwill"—still existing between man and his fellow men. It is pleasant also to know that, although a few of these Christmas books be expressly devoted to the "comic," the great majority teach open-heartedness and universal amity; and there are few who do not feel the pure spirit which should at this season gratify and make happy the world. What, then, can be more acceptable than the little book now under our notice—the parables of Him "who spoke as man never spake"; the finest of His words in a dress as elegant as modern Art can bestow. To our minds it is one of the most successful of the recreations of antique Art we have seen; truthfully peculiar, without being slavish in its imitation of the medieval illuminations—those exquisite examples of taste and patience which exhausted the lives of many whose names never transpire, but whose works still excite admiration and surprise. Mr. Noel Humphreys, with the characteristic modesty of an ancient illuminator, has concealed his name beneath the initials on the last page; but it is due to his ability thus to make it public, and to point to the great merit hid beneath his unassuming work. In the letterpress we are told that, "in illuminating the sacred parables, it has been the aim of the designer to render the ornamental borderings of each page appropriate to the text, and to avoid all mere arbitary or idle ornaments; and he has thought it more suitable that the garments of gold and many colours in which he has arrayed them should at all events be *new*, rather than embroidery borrowed from old missals, or other sources of conventional ornament, however quaint or beautiful." Thus every parable is illustrated by brilliant borders in gold and colours, strictly appropriate to its tenor or narrative; as instances we may mention the thorns and roses which surround the parable of the rich man and Lazarus; and the "modest daisy," and "flaunting tulip," emblematic of the Pharisee and publican. For tasteful simplicity, we may notice the borders of black and gold; for brilliancy and variety of gold and colour, the page beginning the parable of the rich fool. It is also right to allude to the cover, which is strictly in keeping with the book, and embossed in high relief, with a medallion of the Saviour, emblems of the Evangelists, the barren and fruitful fig-tree, &c. It has but one fault, which is, that while it preserves the form, it even exaggerates the clumsiness, of antiquity; and the cover is nearly as heavy as cast iron, although the book consists of but 16 leaves. With this exception, which does not at all invalidate the excellence of design which reigns throughout the entire work, it may safely be pronounced the most unexceptionable gift-book of the season.

Horses at the Fountain. Painted by Edwin Landseer, R.A. Engraved by J. H. Watt. Publishers, Henry Graves and Co.

This engraving is unquestionably one of the highest achievements of the art: is a rare combination of force and delicacy; and cannot fail to augment the reputation of an accomplished artist, whose name is already famous among British engravers, and has extended over the Continent, where he is universally assigned a prominent position among the most remarkable men of the age.

In this class of work, Mr. Landseer is most "at home"; it is not a mere picture of animals; although, as will be expected, they are the points of attraction to which other objects are accessory and minor. The scene is the interior of an ancient courtyard—an erection of the fifteenth century; the park is seen through the open gate, at which stands a falconer with hawk on wrist. At the fountain, a picturesque object, a black horse is drinking, while a staghound laps eagerly by his side. The foreground is occupied by a white horse, who waits his turn, until his comrade has taken his morning draught; a forester is mounted on the black horse, but the white horse—who fills the entire foreground of the picture—is without caparisons; the form, of great beauty and strength, is therefore fully developed: it is the very perfection of matured grace and vigour. A stout and wholesome country wench is kneeling and patting a group of dogs to whom she has given breakfast; and at which the cat peers suspiciously from the steps of the door that leads into the buttery. At her side is a table with bottle and drinking-glass.

Such are the materials, simple and natural, out of which the painter has wrought a composition of great interest; one which combines with the happiest effect the Art historical with the Art in which Landseer is admitted to excel all living artists, and to be surpassed by few of his predecessors in all ages and of all nations.

The production of such a work forms an epoch in British Art; and we cannot wonder at the extraordinary success by which the publication has

been attended. It has been many years "in hand"; but has been well worth waiting for. Although the paintings of Landseer have been engraved by scores—we had almost written by hundreds—they have not often been rendered by the LINE-engraver; a print such as this is worth a dozen of his mere copies of animals; it is evidence of his great capability of investing ordinary things with deep interest; of his high genius there is no question; whether he always rightly applies it, there may be reasonable doubt; such works as this induce regret that he should multiply performances which teach nothing, and please but a limitted portion of mankind—that portion being by no means the most intellectual.

THE QUEEN'S FIRST COUNCIL. Painted by Sir DAVID WILKIE, R.A. Engraved by C. FOX. Publisher, Alderman MOON.

Wilkie was not a portrait-painter; he essayed portraits, but, almost invariably, his attempts were failures. The print under notice will not ground its claim to popularity upon the fidelity of the likenesses; although they are sufficiently like to possess some interest, representing as they do the great men of the age at a period the most interesting in the nation's history. The work has, however, many of the merits by which the great artist was distinguished; he has skilfully treated a very difficult subject; the groupings and the arrangements are decidedly good; the whole picture was indeed painted with care, thought, and study; and beyond all doubt the painter was deeply anxious to excel in the important task intrusted to him by her Majesty—almost the first great "commission" of her reign. The print—a very fine engraving, which may be safely ranked among productions of the highest class—cannot fail to find favour with thousands; for the incident—we should rather say the event—it exhibits will interest the subjects of the Queen, young and old; and her earliest act of sovereignty be for ever among the most cherished memories associated with her reign. Nine years have passed since then; and the young and graceful maiden here pictured—the object of so many anxious hopes—has become the happy mother of many children. If fears existed as to what time might teach her, they have vanished, and in their stead have come assured loyalty, respect, esteem, and affection—the deep and earnest affection of a free people for a ruler who recognises and maintains their rights.

TALES OF THE CENTURY. By JOHN SOBIESKI and CHARLES EDWARD STUART. Edinburgh: JAMES MARSHALL

The veriest dream of romance comes upon us like a sunbeam in these utilitarian times; and the romance which is attached to the gentlemen (no matter whether the tale told of them be true or not) who are the avowed authors of this deeply interesting series of stories—that may be termed "events," renders the volume more than commonly welcome to our table. Those who have enjoyed their society, either in Edinburgh—where a number of distinguished persons still render homage to the Stuart "memory" without disturbing their allegiance to the House of Hanover—or in the beauty and seclusion of the "lonely Isle" they have invested with the magic of mystery, feel drawn towards them by their many rare accomplishments, the courtly and gentle bearing of their manners, and the earnestness and depth of their devotion to their country and everything connected therewith. This latter feeling is evinced in each page of these exciting and deep-hearted tales, where it is impossible not to see their own history shadowed forth, and a desire displayed to tell as much as under all circumstances we are to suppose can be told of a story like all the tales of that royal but ill-fated race—of mingled wrong and misfortune, which strongly appeal to every feeling and sympathising mind.

But it is not only as regards *themselves* that these tales are so full of interest; they are valuable records of things passing away in the Highlands of a patient and enduring country, whose mountains, once populous with a brave and hardy race, now echo only the bleat of sheep and the screams of eagles. The artistic taste of the brothers imparts a beauty and variety to the descriptions of both scenery and incidents rarely met with; and foreign travel has but increased their love of their native land. Even those who look upon the authors of "Tales of a Century" as the writers of their own romance, cannot avoid being interested in this singular volume; and many will place it on their shelves for the sake of the facts connected with Scotland, rather than for its higher claim to distinction. Meanwhile, we recommend it to our readers as a vivid and entertaining book, which we have perused with great interest.

THE LIFE OF JAMES GANDON, ESQ., M.R.I.A., F.R.S., &c. Published by HODGES and SMITH, Dublin.

The editorship and compilation of these memoirs were commenced by the late Mr. T. J. Mulvany, R.H.A., from materials supplied by James Gandon, Esq., the son of the subject of the biography; but, unfortunately, the work was unaccomplished at the death of Mr. Mulvany—having been finished by another hand. As more than twenty years have elapsed since the death of Mr. Gandon, it is a matter of surprise that a biography has not before appeared of an architect whose cultivated taste is proclaimed by so many public edifices. Mr. Gandon was apprenticed to Sir W. Chambers, and, while living in his house, he acquired the patronage of the late Earl of Charlemont, a liberal friend of Art and artists. About the year 1776 he proposed a continuation of "Vitruvius Britannicus," a work which had been commenced by Colin Campbell, an architect of the reign of George I. In this undertaking he was joined by Mr. Woolfe, an architect who held office in the Board of Works. Such an undertaking might have appeared formidable even to a man of great literary power and experience; but it was successfully achieved by Mr. Gandon before he had completed his twenty-fifth year. It was in 1781 that, at the instance of Lord Carlow, Mr. Gandon first went to Dublin to concert measures for the erection of the new Custom-house. He thus writes of the capital (as it then was) of his adopted country:—"The houses of the gentry were generally inconvenient in their plans, having, in most cases, but two rooms on a floor, and these adapted for large parties, and as to architectural style in embellishment or finish they were very imperfect." The designs of this accomplished architect—many of which were executed under his immediate superintendence—are the Royal Exchange, Dublin; Court-house and Prison at Nottingham; New Lunatic Asylum, London; New Custom-house, Dublin; Docks and extensive Storehouses connected with the Custom-house, New Town of Geneva; Four Courts, Dublin; Carlisle Bridge, Dublin; Military Hospital, Phœnix Park; Portico of Parliament House in Westmoreland-street, Dublin; various plans for alterations in House of Commons, Dublin; King's Inns, Dublin. Mr. Gandon died in 1823, but his fame will be long upheld by such monuments as these. The book is pleasantly written, and contains much interesting information about Art and artists.

MRS. PERKINS'S BALL. By Mr. M. A. TITMARSH. Publishers, CHAPMAN and HALL.

The idea of this most merry and very "laughable" contribution to our store of Christmas amusements, is admirably worked out: its humour is sustained to the very last page with a story-telling *gout*—an earnestness and consistency that set us at once on easy terms with the host and hostess,—with every one, in fact, except the Mulligan of Ballymulligan, whose race (extinct for some years) has been revived for Mrs. Perkins's edification by the genius of Mr. Michael Angelo Titmarsh. The Mulligan is a person whose acquaintance everywhere, except at Mr. Perkins's ball, we would gladly decline, and feel assured that, but for Michael Angelo's pen and pencil, he would have remained as a thing that had been—*once!*—a species "gone out" with stage-coachmen, hackney-coaches, and sedan chairs. The illustrations—admirable as drawings, bordering closely as they do on caricature, without touching it—prove that a medium between the real and the ideal can be attained and carried through a volume with advantage; and that a hearty laugh may be obtained, yea, and a good lecture administered, without personality or coarseness.

There is a vigour and reality in the portrait of "the Mulligan,"—a determination in the way in which the ravenous boys attack the refreshment-trays on the landing-place; an angular desperation about the poetical Miss Bunion—a vitality, in fact, about all the characters, which excites our admiration as well as our mirth.

"Mrs. Perkins's Ball" bids fair to become the most popular ball of the season.

THE BATTLE OF LIFE; A LOVE STORY. By CHARLES DICKENS. Publishers, BRADBURY and EVANS.

This little volume is thus dedicated:—

"This Christmas Book is cordially inscribed to my English friends in Switzerland."

There is a gentleness and peacefulness in the conduct of a most sweet story, that has, to our thinking, little to do with the title; it is rather a battle of love than of life. Before our notice goes forth the tale will have been both read universally and acted largely; and each who reads and sees will have formed a judgment as to its merits; it has numberless beauties—its plot is well worked out—it is altogether free from the sarcasms and the imputed personalities which created so much ire, in certain quarters, against its two latest predecessors. It aims to exhibit the truth and earnestness of self-denial which lives and endures within the heart of a loving girl; and this purpose is ably and yet strangely developed at the end. The illustrations are better than they have ever been to any work of Mr. Dickens's—he seems to have hit exactly upon what was most suited to the pencils of Maclise and Stanfield; and the other artists who have contributed to adorn the book have worked *con amore*. There are health and freshness in every page; there is much to touch—nothing to lacerate—the feelings; and we cannot but think, high as Mr. Dickens's reputation is, it will mount still higher in "The Battle of Life."

THE FAIRY RING; Translated from the German of JACOB and WILHELM GRIMM. By JOHN EDWARD TAYLOR. Publisher, JOHN MURRAY.

This is a book every way calculated to augment the pleasures of youth, and revive in age the memory of past enjoyments; we should not, indeed, overrate the feelings created by "Tales of Fairyland" if we used the term "happiness" instead of enjoyment; we cannot forget the luxury of the quiet hours dedicated to stories which, while we wondered at, we never believed in; they exercised our imagination and excited our sympathies; but no child ever yet confounded them with the actual events or business of life. Mr. Taylor, in his preface to this free translation of Grimm's tales, tells us he has endeavoured to preserve the simple style of narrative and language, which gives them their peculiar charm; but he leaves it to the reviewer to say what a rich store of knowledge he has collected in his notes, and with what skill he has blended the information he so honestly and generously acknowledges to have been derived from others—quoting, as a species of apology for the zeal with which he entered upon so pleasing a task, the words of Luther—"I would not part with the tales of wonder which I have kept stored up from early childhood, or which have fallen in my way through life, for any gold." Mr. Taylor is a learned man; a scholar, and a ripe and good one; he does not consider he neglects his high calling thus to give pleasure, and by these means to instruct. Much, indeed, do we owe of gratitude to the labourer who contributes so greatly to our enjoyment by the wholesome exercise of his own knowledge; the tales are a welcome gift to old and young, and the illustrations, by Mr. Richard Doyle, only lead us to regret that they are not more numerous.

THE PICTORIAL EDITION OF THE BOOK OF COMMON PRAYER. Publisher, M. A. NATTALI.

This is a very beautiful edition of the companion of our prayers in public and private; the illustrations (if we include the initial letters) are more numerous than we can tell; and many of them are admirable in design and execution. The frontispiece is a very favourable specimen of Mr. Hanhart's illumination. Such a volume will be a most acceptable offering to many at this season, when it becomes a Christian duty to exchange gifts of kindness.